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# BOHEMIAN GIRL

*By*  
M.W. Balfe

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THE

# BOHEMIAN GIRL.

Opera

IN THREE ACTS;

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

8-22-05  
-12

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EDITED BY ARTHUR SULLIVAN AND J. PITTMAN

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**THE**  
**BOHEMIAN GIRL.**

---

DRAMATIS PERSONÆ.

---

COUNT ARNHEIM. ( <i>Governor of Presburg.</i> )	. . .	BARITONE.
THADDEUS ( <i>A proscribed Pole.</i> )	. . . . .	TENOR.
FLORESTEIN. ( <i>Nephew of the Count.</i> )	. . . . .	TENOR.
DEVILSHOOF. ( <i>Chief of the Gipsies.</i> )	. . . . .	BASS.
CAPTAIN OF THE GUARD	. . . . .	
OFFICER	. . . . .	
ARLINE. ( <i>Daughter of the Count.</i> )	. . . . .	SOPRANO.
BUDA. ( <i>Her attendant.</i> )	. . . . .	
QUEEN OF THE GIPSIES	. . . . .	MEZZO SOPRANO.

CHORUS.

*Nobles, Soldiers, Gipsies, Retainers, and Peasants.*

---

SCENE:

PRESBURG ON THE DANUBE AND VICINITY.

# PLOT OF THE OPERA.

---

THE action of this drama commences at the chateau of COUNT ARNHEIM, in Austria. The peasantry and retainers of the Count are making preparations for the chase, when THADDEUS, a Polish exile and fugitive from the Austrian troops, arrives in search of shelter and concealment. Here he encounters a band of Gipsies, headed by one DEVILSHOOF, who, learning from THADDEUS that he is pursued by soldiers, gives him a disguise, conceals him, and puts the pursuing troops on the wrong track. Just at this time, shouts of distress are heard, and FLORESTEIN appears surrounded by huntsmen. The Count's child and her attendant have been attacked by an infuriated stag in the forest, and are probably destroyed. Hearing this, THADDEUS seizes a rifle, and hastens to their relief, and by a well-aimed shot kills the animal, and saves them from destruction. The Count now returns in time to hear of the peril of his darling child, and to see THADDEUS bearing her wounded form in his arms. Overjoyed to find her still alive, the Count overwhelms THADDEUS with grateful thanks, and invites him to join in the festivities about to take place. THADDEUS at first declines, but being warmly entreated to remain, at length consents to do so. They seat themselves at table, and the Count proposes as a toast, "Health and long life to the Emperor!" All except THADDEUS do honor to the toast, and his silence being observed, the Count challenges him to empty his goblet as the rest have done. THADDEUS, to the surprise of all, dashes the wine to the earth; this, of course, produces a burst of indignation. The assembled guests are infuriated by such an indignity to their monarch, and threaten the life of THADDEUS. At this moment DEVILSHOOF returns, and at once takes sides with THADDEUS. The Count orders DEVILSHOOF to be secured. The attendants seize and carry him into the castle. THADDEUS departs, and festivities are resumed. During the *fête*, DEVILSHOOF escapes, taking with him the Count's infant daughter, ARLINE; and his flight being almost immediately discovered, the greatest excitement prevails. Peasants, huntsmen, and attendants hasten in search of the daring fugitive, and he is seen bearing the child across a dangerous precipice; he escapes, and the unhappy father sinks in despair as the FIRST ACT ends.

Twelve years are supposed to elapse, and we are transported to the city of Presburg, in the suburbs of which the Gipsies are encamped with the Queen of their tribe in whose tent dwells the Count's daughter, ARLINE, now a fine young woman. FLORESTEIN, a foppish *attaché* to the Court, is met by DEVILSHOOF and his companions, who relieve him of his jewelry, among which is a medallion, which DEVILSHOOF carries off. THADDEUS, who has joined the tribe, is now enamored of ARLINE, and he tells her that it was he who saved her life in infancy, but he still carefully conceals from her the secret of her birth. ARLINE confesses her love for THADDEUS, and they are betrothed according to the custom of the Gipsy tribe.

A grand fair is in progress in the plaza of the city, and hither, of course, come all the Gipsies, who add to the gayety and life of the scene by their peculiar dances, songs, etc. FLORESTEIN appears, and is quite fascinated by the beauty of ARLINE. While trying to engage her attention, he perceives his medallion hanging on her neck and claims it, charging her with having stolen it. This leads to great excitement: the guard is called, ARLINE is arrested, and the crowd dispersed by the soldiery. The supposed culprit is brought before COUNT ARNHEIM; FLORESTEIN presses the charge, and circumstances strengthen the appearance of guilt against ARLINE, when the Count perceives the mark left by the wound inflicted by the deer on ARLINE's arm. He asks its origin. She repeats the story as related to her by THADDEUS. The Count recognizes his long-lost child, and the Act ends with an effective *tableau*.

In the THIRD ACT we find ARLINE restored to her rank and the home of her father; but the change in her prospects does not diminish her love for THADDEUS. He, daring all dangers for an interview, seeks and finds her here. He comes to bid her farewell, and prays that she will, even when surrounded by other admirers, give a thought to him who saved her life, and who loves her. She promises fidelity, and declares herself his and his only. Here we find that the Gipsy Queen, who also loves THADDEUS, has been plotting to take him from ARLINE. By her device the medallion was discovered in the possession of ARLINE. Even now she is conspiring to separate the lovers, but her plots fail. THADDEUS relates his history to COUNT ARNHEIM, who, in gratitude to the preserver of his child, bestows her upon him. Desire for vengeance now fills the heart of the Gipsy Queen; she induces one of her tribe to fire at THADDEUS as he is embracing ARLINE, but by a timely movement of DEVILSHOOF, the bullet reaches her own heart.

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*Moderato.*

The first system of the score is marked *Moderato.* It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The music features a steady, rhythmic accompaniment in the bass and a more active melodic line in the treble, primarily using eighth and sixteenth notes.

*Andantino.*

The second system is marked *Andantino.* It continues with two staves. The tempo is slower than the previous section. The bass line features a prominent, sustained accompaniment of dotted eighth notes, while the treble line has a more flowing melodic line. Dynamics include *pp* (pianissimo) and *v* (accent).

The third system continues the *Andantino* section. It features similar textures to the second system, with a dotted eighth accompaniment in the bass and a melodic line in the treble. Dynamics include *pp* and *v*.

The fourth system continues the *Andantino* section. It features similar textures to the second system, with a dotted eighth accompaniment in the bass and a melodic line in the treble. Dynamics include *pp* and *rall.* (rallentando).

*tempo.*

The fifth system is marked *tempo.* It features a more active and rhythmic texture. The bass line has a dotted eighth accompaniment, and the treble line has a more complex melodic line with eighth and sixteenth notes. Dynamics include *v*.

*tempo.*

The sixth system continues the *tempo.* section. It features a more active and rhythmic texture. The bass line has a dotted eighth accompaniment, and the treble line has a more complex melodic line with eighth and sixteenth notes. Dynamics include *rall.* and *tempo.*



First system of a piano score. The right hand plays a dense texture of chords and arpeggios. The left hand plays a rhythmic accompaniment. A *cres.* marking is present in the right hand.

Second system of a piano score. The right hand features a *Sva.* (Sustained) section with a wavy line above it. The left hand continues with a rhythmic accompaniment. Dynamics include *f* and *cres. rall.*

Third system of a piano score. The tempo is marked *Allegro giusto.* The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment. Dynamics include *fp* and *cres.*

Fourth system of a piano score. The right hand has a melodic line with accents and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *cres.*, *ff*, and *fp*.

Fifth system of a piano score. The right hand has a melodic line with accents and a triplet. The left hand has a rhythmic accompaniment. Dynamics include *ff*, *fp*, and *cres.*

Sixth system of a piano score. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment. Dynamics include *fp*, *cres.*, and *ff*.

Seventh system of a piano score. The right hand has a melodic line with accents. The left hand has a rhythmic accompaniment. Dynamics include *cres.*, *ff*, and *f*.



First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and dynamic markings such as *v* and *u*.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.

Third system of musical notation, marked with a forte *f* dynamic. It features a more active melodic line in the treble clef with many slurs and accents.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development.

Fifth system of musical notation, with a dense texture of notes in both staves.

Sixth system of musical notation, featuring a variety of accidentals and dynamic markings.

Seventh system of musical notation, the final system on the page, ending with a fermata in the treble clef.

First system of musical notation. The right hand features a melodic line with slurs and a *dolce.* marking. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment includes some rests and dynamic markings.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *cres.* marking and a *p* dynamic marking.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *cres.* marking and a *dim.* marking.

Fifth system of musical notation. The right hand has a melodic line with slurs and a *p dolce.* marking. The left hand features a dense texture of sixteenth notes. A *b* dynamic marking is present.

Sixth system of musical notation. The right hand has a melodic line with slurs and a *b* dynamic marking. The left hand features a dense texture of sixteenth notes.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand features a dense texture of sixteenth notes and a *cres.* marking.

First system of a piano score. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is present at the beginning.

Second system of the piano score, continuing the arpeggiated texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano score. The left hand begins to play a descending eighth-note line. The dynamic marking *cres.* is written above the left hand.

Fourth system of the piano score, showing the continuation of the descending eighth-note line in the left hand.

Fifth system of the piano score. The right hand continues with the arpeggiated pattern, while the left hand's descending line becomes more prominent.

Sixth system of the piano score. The left hand's descending line is marked with a *b* (flat) and includes a slur over several notes.

Seventh system of the piano score, the final system on this page. The left hand's descending line continues with various accidentals.



First system of a piano score. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the second measure.

Second system of the piano score. The right hand continues with intricate chordal textures. The left hand maintains its eighth-note accompaniment. A *ff* dynamic marking is visible in the second measure.

Third system of the piano score. The right hand has a more melodic line with some rests. The left hand features a dense, chordal texture. Dynamic markings include *fp* in the first measure, *ff* in the third measure, and *fp* in the fourth measure. A *cres.* marking is also present.

Fourth system of the piano score. The right hand includes a triplet of eighth notes. The left hand has a dense chordal accompaniment. Dynamic markings include *ff* in the second measure, *fp* in the third measure, and *cres.* in the fourth measure.

Fifth system of the piano score. The right hand features a triplet of eighth notes. The left hand has a dense chordal accompaniment. Dynamic markings include *ff* in the first measure, *fp* in the second measure, *cres.* in the third measure, and *ff* in the fourth measure.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand features a dense, chordal texture. Dynamic markings include *fp* in the first measure, *cres.* in the second measure, *ff* in the third measure, and *fp* in the fourth measure.

Seventh system of the piano score. The right hand has a melodic line with some rests. The left hand features a dense, chordal texture. Dynamic markings include *cres.* in the first measure, *ff* in the second measure, *f* in the third measure, and *ff* in the fourth measure.

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music features a complex texture with many sixteenth and thirty-second notes. Numerous 'v' (accents) are placed above the notes in the treble clef.

Second system of the musical score, continuing the complex texture from the first system. It includes a variety of rhythmic patterns and dynamic markings.

Third system of the musical score, marked with a forte (*f*) dynamic. The texture is dense with many sixteenth notes and rests.

Fourth system of the musical score, continuing the dense, rhythmic texture with many sixteenth notes.

Fifth system of the musical score, featuring a complex texture with many sixteenth notes and rests.

Sixth system of the musical score, continuing the dense, rhythmic texture with many sixteenth notes.

Seventh system of the musical score, featuring a complex texture with many sixteenth notes and rests.



First system of a piano score. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth-note chords. The key signature has two sharps (F# and C#).

Second system of the piano score. It begins with the instruction *dolce.* and a piano dynamic marking *p*. The right hand has a melodic line with a triplet of eighth notes. The left hand continues with eighth-note chords.

Third system of the piano score. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of eighth-note chords, with some notes marked with a *v* (accents).

Fourth system of the piano score. It begins with the instruction *cres.* and a piano dynamic marking *p*. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth-note chords.

Fifth system of the piano score. It begins with the instruction *dolce.*. The right hand has a melodic line with a triplet of eighth notes. The left hand has a steady accompaniment of eighth-note chords.

Sixth system of the piano score. It begins with a triplet of eighth notes in the right hand. The left hand has a steady accompaniment of eighth-note chords, with some notes marked with a *v* (accents). The instruction *cres.* is present.

Seventh system of the piano score. It begins with a piano dynamic marking *pp*. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth-note chords, with some notes marked with a *v* (accents).

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, rapid melodic line with many slurs and ties. The bass clef part consists of a steady accompaniment of chords and single notes.

Second system of musical notation. The treble clef part continues with its intricate melodic pattern. The bass clef part features a series of chords, with the word "cres." (crescendo) written above the staff in the second measure.

Third system of musical notation. The treble clef part maintains its rapid melodic flow. The bass clef part continues with chordal accompaniment, showing some dynamic markings like "v" (accrescendo).

Fourth system of musical notation. The treble clef part has a dense texture of notes. The bass clef part includes a dynamic marking "f" (forte) in the third measure.

Fifth system of musical notation. The treble clef part continues with its complex melodic line. The bass clef part features a series of chords, with some notes circled in the second measure.

Sixth system of musical notation. The treble clef part has a very dense texture of notes. The bass clef part continues with a steady accompaniment.

Seventh system of musical notation. The treble clef part continues with its complex melodic line. The bass clef part includes a dynamic marking "f" (forte) in the first measure.

First system of a piano score, featuring a treble and bass clef with complex rhythmic patterns and dynamic markings.

Second system of a piano score, starting with an *8va* marking and a *f* dynamic marking.

Third system of a piano score, continuing the complex rhythmic and melodic lines.

Fourth system of a piano score, marked *Allegro vivace.* and *ff*, with a 2/4 time signature.

Fifth system of a piano score, featuring a treble and bass clef with complex rhythmic patterns.

Sixth system of a piano score, marked *stringendo.*, with a treble and bass clef.

Seventh system of a piano score, concluding with a treble and bass clef and a final cadence.



SCENE I—The chateau and grounds of Count ARNHEIM, on the Danube, near Presburg. On one side the principal entrance to the castle; opposite, is a statue of the Emperor, above which a party is employed raising the Austrian flag. On rising of the curtain, the retainers of Count ARNHEIM are discovered preparing for the chase.

## INTRODUCTION.

*Allegro vivace.*

CHORUS OF NOBLES, ETC.

*Sopranos.*

Up with the ban - - ner, And down with the

*Tenors.*

With the ban - ner, down with the

*Basses.*

slave, who shall dare to dis - pute the

slave, who shall dare dis - pute the

right (where - ev - er its folds in their glo - ry wave, of the  
 right (where - ev - er its folds in their glo - ry wave,) of the

Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,.....  
 Aus - trian Ea - gle's flight, of the Austrian Ea-gle's flight,.....

..... of the Austrian Ea-gle's flight.....  
 ..... of the Austrian Ea-gle's flight.....



(After they have fixed the flag they all come forward.)

*Piu mosso.*

The piano introduction for the first system features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include a forte (*f*) section and a piano (*p*) section.

The second system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "Its pinion flies free in the skies as". The piano accompaniment includes trills (*tr*) and triplets (*3*) in the right hand, and chords in the left hand.

The third system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "that of the ai - ry king, through dan-ger fleets". The piano accompaniment includes trills (*tr*) and triplets (*3*) in the right hand, and chords in the left hand.

The fourth system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "as heart that beats be - neath his plu - med". The piano accompaniment includes triplets (*3*) and sixteenth-note runs in the right hand, and chords in the left hand.

wing, its pin - ion flies, yes, free in the skies, yes,

wing, its pin - ion flies, yes, free in the skies, yes,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "wing, its pin - ion flies, yes, free in the skies, yes,". The bottom staff is the piano accompaniment in bass clef. Dynamics include *pp* (pianissimo) and *ff* (fortissimo). The piano part features triplets and trills.

as that of the ai - ry king, yes, through danger

as that of the ai - ry king, yes, through danger

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "as that of the ai - ry king, yes, through danger". The bottom staff is the piano accompaniment in bass clef. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The piano part features trills and an 8va (octave) marking.

fleets, as heart that beats be - neath his

fleets, as heart that beats be - neath his

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics: "fleets, as heart that beats be - neath his". The bottom staff is the piano accompaniment in bass clef. Dynamics include *tr* (trill) and *fp* (fortissimo piano). The piano part features trills and a steady eighth-note accompaniment.

plu - med wing, beneath his plu - med wing, beneath his

plu - med wing, beneath his plu - med wing, beneath his

*8va.*

*cres.*

plu - med wing. And the bat - tle field's

plu - med wing. And the bat - tle field's

plu - med wing. Now the foe - man lies low ;

*8va.*

*f*

*fp*

won, . . what in war ... we have done, . .

won, what in war... we have done,

we may hon - or in peace the

*cres.*

*piu cres.*

The... fes - tive... board, the va - ried  
 The... fes - tive... board, the va - ried  
 stir - ring chase, the va - ried

The first system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is G major (one sharp). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) in the final two measures.

charms which each afford, shall day and night, shall day and night  
 charms which each afford, shall day and night, shall day and night

The second system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is G major. The piano part includes a section marked *8va...* (octave up) in the final two measures, with dynamic markings of *f* (forte) and *f* with accents.

be - - guile, shall day and night, shall day and night be -  
 be - - guile, shall day and night, shall day and night be -

The third system of music consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is G major. The piano part includes a section marked *8va...* (octave up) in the final two measures, with dynamic markings of *f* and *f* with accents.



guile, shall day and night, shall day and night be - guile, shall

guile, shall day and night, shall day and night be - guile, shall

*8va.*

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords. A wavy line above the piano staff indicates an octave transposition for the right hand, labeled '8va.'.

day and night be - guile, be - guile. ....

day and night be - guile, be - guile. ....

*8va.*

*f*

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The piano part includes a dynamic marking of 'f' (forte) and a trill 'tr' in the right hand. The '8va.' marking is also present.

The third system of the musical score shows the piano accompaniment continuing. It features intricate sixteenth-note patterns and chords in both hands. Trills 'tr' are marked in the right hand. The system concludes with a key signature change to one flat (B-flat major) and a common time signature.

At the end of the Chorus, Count ARNHEIM and FLORESTEIN enter from chateau, followed by various neighboring nobles, pages, huntsmen, &c., and his child, ARLINE, attended by BUDA, &c.

Air.

## A SOLDIER'S LIFE.

*Andante mosso.*

The first system of the score is a piano introduction. It features a treble clef with a key signature of one flat (B-flat) and a common time signature. The music begins with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. The bass line is marked with 'x' symbols, indicating specific rhythmic patterns.

The second system shows the piano accompaniment for the first vocal line. It includes a *ten.* (tenore) marking above the treble staff. The music continues with similar notation to the introduction, including slurs and dynamic markings.

COUNT.

A sol-dier's life has seen of strife in all its forms so

The third system contains the piano accompaniment for the second vocal line. It features a *ppp* dynamic marking in the bass staff. The music continues with the same notation style as the previous systems.

much, that no gen-tler theme the world will deem a sol-dier's heart can

The fourth system shows the piano accompaniment for the third vocal line. The music continues with the same notation style, including slurs and dynamic markings.

touch; a sol-dier's life has seen of strife in all its forms so

The fifth system contains the piano accompaniment for the fourth vocal line. The music concludes with the same notation style as the previous systems.

much, that no gen - tler theme the world will deem a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "much, that no gen - tler theme the world will deem a". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

sol - dier's heart... can touch, a sol - dier's

The second system continues the vocal line with lyrics: "sol - dier's heart... can touch, a sol - dier's". The piano accompaniment includes performance markings: "rall." (ritardando) and "tempo." (ritornello). The piano part features a dense texture of sixteenth notes in the right hand.

heart....., a sol - dier's heart can touch; the

The third system continues the vocal line with lyrics: "heart....., a sol - dier's heart can touch; the". The piano accompaniment includes performance markings: "colla voce." (colla voce) and "a tempo". The piano part features a dense texture of sixteenth notes in the right hand.

world will deem no gen - tler theme a

The fourth system continues the vocal line with lyrics: "world will deem no gen - tler theme a". The piano accompaniment includes the performance marking "cres." (crescendo). The piano part features a dense texture of sixteenth notes in the right hand.

sol - dier's heart can touch, a sol - dier's heart can touch, a sol

The fifth system continues the vocal line with lyrics: "sol - dier's heart can touch, a sol - dier's heart can touch, a sol". The piano accompaniment includes performance markings: "stringendo." (stringendo) and "cres." (crescendo). The piano part features a dense texture of sixteenth notes in the right hand.



*ad lib*

- dier's heart can touch.

\* In performing the Opera, the last bar is to be omitted.

CHORUS OF HUNTERS.

*Sopranos.*

*Tenors.*

*Basses.*

*Allegro.*

Away to the hill and glen,

away to the hill and glen, where the hun-ter's

belt-ed men with bu-gles shake the air!

belt-ed meu with bu-gles shake the air!

The Count, after bowing to his friends, sees ARLINE, and takes her in his arms.  
COUNT.

Ah; who can tell, save he who feels, the care a

pa - rent's love re - veals; how dear, fond thing, thou art to

this lone wi - dow'd heart, to this lone heart! Ah, who can

tell the care, the care a pa - rent's love re - veals; ..... how

dear, fond thing, thou art to this lone wi - - dow'd

*rall.*

COUNT.

heart!

A - way to the hills,

CHORUS OF HUNTERS AND NOBLES.

*Sopranos and Contraltos.*

*Tenors.* A-way to hill and glen,

where the hunter's belt-ed

*Basses.* A - - way to hill and glen,

where the

A-way to hill and glen, *8va* where the hunter's belt-ed

a - way to the hills,

men

with bugles shake the air,

hun - ter's belt - - ed men with

men with bugles shake the air,

way to the glen,

a - way,..... a -

with bugles shake the air, the air; hail to the

bu - gles shake the air; hail to the

with bugles shake the air, the air; hail to the



way.. to the hills, a - way,..... a - way.. to the hills,

Lord of our soil, hail, hail, to our  
 Lord of our soil, hail, hail, to our

away to the hills,.. away to the hills, where bugles

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,  
 Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord.

shake the air!

hail..... hail!  
 hail..... hail!

*f*

A - way to the hills,

A-way to hill and glen, where the hunter's belt-ed

A - way to hill and glen, where the

A-way to hill and glen, *sva* where the hunter's belt-ed

*ff*

a - way to the hills, a -

men with bugles shake the air,

hun - ter's belt - ed men with

men with bugles shake the air, *sva*

*ff* *f* *ff*

way to the glen, a - way, a -

with bugles shake the air, the air; a - way,

bu - gles shake the air; a - way,

with bugles shake the air, the air; a - way,

*sva* *ff* *ff*

way,.. a - way,..... a - way!

a - - way, now to hill and glen a - way, a - way!

a - - way, now to hill and glen a - way, a - way!

*During this, a retainer brings down a rifle to FLORESTEIN, who puts it away from him. Count ARNHEIM exits into chateau. Nobles and hunters ascend rocks and exeunt. ARLINE petitions BUDA to let her accompany them, and goes off by a footpath, at side of rocks, with her and FLORESTEIN.*

decrs.

p

pp



First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of musical notation, ending with a *pp* marking and the word *segue.* indicating the end of the section.

MELODRAMATIC MUSIC.

*Allegro agitato.*

Fourth system of musical notation, marked *Allegro agitato* and *p*. It features a dense, rhythmic texture with many sixteenth notes.

Fifth system of musical notation, marked *cres.* (crescendo), showing an increase in volume and intensity.

*Enter THADDEUS, breathless and exhausted, in a state of great alarm.*

Sixth system of musical notation, marked *f* (forte), depicting the dramatic entrance of Thaddeus.

Seventh system of musical notation, concluding the dramatic scene with a final cadence.

THADDEUS. A guard of Austrian soldiers are on my track, and I can no longer elude their vigilance. An exile from my wretched country, now a prey to the inveterate invader, my only hope is in some friendly shelter. (*Sees the statue of the Emperor.*) Ah! that tells me I am here on the very threshold of my enemies!

## 'TIS SAD TO LEAVE OUR FATHER-LAND

Recitative and Air.

THADDEUS.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment.

**First System:** The vocal line begins with a recitative section marked "With - out". The piano accompaniment starts with the tempo marking *Allegro maestoso* and a dynamic marking of *f*.

**Second System:** The vocal line continues with the lyrics: "friends, and without a home, my country, too! yes, I'm exil'd from thee; what fate, what".

**Third System:** The vocal line continues with the lyrics: "fate a - waits me here, now pi - ty, Heav'n! oh calm my de - spair!". The tempo marking *lento* is present above the vocal line. The piano accompaniment includes the marking *colla voce* and a dynamic marking of *p*.

**Fourth System:** The piano accompaniment features a section marked *dolce assai* and *Moderato*. The dynamic marking *p* is used, followed by *f* and *p*.

**Fifth System:** The piano accompaniment includes a section marked *rall.* with a dynamic marking of *f*.

**Sixth System:** The vocal line concludes with the lyrics: "'Tis sad to leave our Fa - ther-land, and friends we there lov'd". The piano accompaniment continues with a dynamic marking of *p*.

*p*  
well, ..... to wan - der on a stran - ger strand, where friends but sel - dom

*accel.*  
dwell; yet hard as are such ills to bear, and deep - ly tho' they:

*cres.* *cres.*

*f* *pp*  
smart, their pangs are light to those who are the or - phans of the

*f* *pp*

heart ! 'tis sad to leave our Fa - ther-land, and friends we there lov'd

well, ..... to wan - der on a stran - ger strand, where friends but seldom

*pp*



*accel. il tempo.*

*ff*

dwell, where friends, where friends, where friends but seldom dwell, but seldom

*f*  
*cres.*  
*f*

*Allegro.*

*agitato.*

dwell.

Oh! if there were one gen-tle

*f*  
*meno mosso.*  
*p*  
*pp*

eye to weep when I might grieve, one bosom to receive the sigh which

sorrow oft will heave, one heart the ways of life to cheer, tho' rugged, tho' rug-ged they might

*pp*

be, no language, no language can express how dear that

*f*

*rall.* heart would be to me, would be to me. O Heav'n, O Heav'n, 'tis sad to leave our

*pp* \* *a tempo.*

\* *tempo primo.*

Fa - ther-land, and friends we there lov'd well; ..... to wan - der on a

*p*

stran-ger strand, where friends but sel - dom dwell; yet hard as are such

ills to bear, and deep - ly tho' they smart, their pangs are light to

*f*

those who are the or-phans of the heart!.. 'tis hard to leave our

*cres.* \* *pp*

\* *pp*



Fa - ther-land, and friends we there lov'd well, . . . . to wan - der on a

stran-ger strand, where friends but sel - dom dwell, where friends but sel - dom

*Piu mosso.*

dwell, where friends but sel - dom dwell, where friends but sel-dom dwell, where

*stringendo.*

friends, where friends but sel - dom dwell!

*trascinando la voce.*

At the end of song, a troop of gipsies, headed by DEVILSHOOF, their leader, suddenly appear and are about to seize and rob THADDEUS, but, presuming, by his dress that he is a soldier, they stop and examine him.

## IN THE GIPSY'S LIFE.

### Gipsy Chorus.

"Bohemian Girl." By M. W. BALFE.

*Allegro.*

*Moderato.*

*Sopranos.*

In the gip-sy's life you read..... the life that all would like to lead....

*Altos & Tenors.*

In the gip-sy's life you read..... the life that all would like to lead,....

*DEVILSHOOF & Basses.*

in the gip-sy's life you read the life that all would like to lead;

in the gip-sy's life you read the life that all would like to lead;

*p* *f* *p* *f* *p*

*cres.* *p* *f* *p*

Sometimes under roof, and sometimes thrown where the wild wolf makes his lair, where the

Sometimes under roof, and sometimes thrown where the wild wolf makes his lair,

*p* *cres.* *p*

*p* *cres.*

*p* *cres.* *p*

wolf makes his lair, where the wolf makes his lair; . . . . for

where the wolf makes his lair, where the wolf makes his lair; for

*rall.*

*rall.*

*rall.*



*tempo.*  
*pp*

he who's no home to call his own . . . . . will find, will find a home somewhere, . . .

he who's no home to call his own . . . . . will find, will find a home somewhere, . . .

*pp*

*tempo.*  
*pp*

for he who's no home to call his own will find a home somewhere, ah! . . . .

for he who's no home to call his own will find a home somewhere, will

for he who's no home to call his own will find a home somewhere, will find a home

*cres.* *p*

*cres.* *p*

*cres.* *p*

call his

..... for he who's no home, no home to call his

find a home somewhere, for he who's no home, no home to call his

*f* *ff*

*f* *ff*

*f* *ff*

*cres.*



own.... will find a home somewhere, ah! ah!

own.... will find a home somewhere, ah! ah!

*cres.* *ff*

*p* *cres.* *fff*

*dim.* *p* *cres.* *f* *8va*

*f* *cres.*

*pp*

'Tis the maxim bold of man,..... what's an- other's prize to claim,....

*pp*

'Tis the maxim bold of man,..... what's an- other's prize to claim,....

*pp* *dolce.*

then to keep, then to keep all he can, we gip-sies do the same;

then to keep, then to keep all he can, we gip-sies do the same;

*p* *f* *p* *f*

thus a ha-bit once, 'tis cus-tom grown, yes, 'tis a cus-tom grown; ev'ry

thus a ha-bit once, 'tis cus-tom grown, yes, 'tis a cus-tom grown;

*cres.*

*cres.*

*cres.*

*p*

man will take care, ev'ry man will take care. .... if he

ev'ry man will take care, will take care if he

*rall.*

*rall.*

*rall.*

has no home to call his own... .. to find, to find a home somewhere,....

has no home to call his own... .. to find, to find a home somewhere,....

*tempo.*

*pp*

*pp*

*tempo.*

*pp*

if he has no home to call his own, to find a home somewhere, ah! .....  
 if he has no home to call his own, to find a home somewhere, to  
 if he has no home to call his own, to find a home somewhere, to find a home,  
 call his

..... yes, if he has no home to call his  
 find a home somewhere, yes, if he has no home to call his

own... to find a home somewhere, ah! ah!  
 own... to find a home somewhere, ah! ah!



THADDEUS. The sight of these wanderers has inspired me with a project. (To DEVILSHOOF.)

Your manner and habit please me. I should like to join your band. I am young, strong, and have, I hope, plenty of courage.

DEVILSHOOF. Who are you?

THAD. One without money, without home, and without hope.

DEV. You're just the fellow for us, then!

GIPSY (who is on look-out on rock). Soldiers are coming this way.

THAD. 'Tis me they are in search of.

DEV. Indeed! then they'll be cunning if they find you. (March begins.)

[In a moment they strip the soldier's dress off THAD DEUS, and as they are putting a gipsy's frock, &c., over him, a roll of parchment, with seal attached, falls at the feet of DEVILSHOOF, who seizes it.]

DEV. What is this?

THAD. My commission! It is the only thing I possess on earth, and I will never part with it.

[Snatches and conceals it in his bosom, and has but just time to mix himself with the Gipsies, when a body of the Emperor's Soldiers enter in pursuit.]

OFFICER. (Scrutinizing Gipsies.) Have you seen any one pass this way—any stranger?

DEV. No one—stay—yes, a young Polish soldier ran by just now, and passed up those rocks.

OFFICER. That's him—thanks, friend! forward! [Exeunt Soldiers up rocks.]

## MARCH OF THE AUSTRIAN SOLDIERS.

*Allegro.*

The first system of the musical score is for a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic marking. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system of the musical score continues the piano accompaniment. It maintains the same key signature and time signature as the first system. The melodic line in the right hand continues with similar rhythmic patterns, and the bass line provides a consistent accompaniment.

The third system of the musical score continues the piano accompaniment. The right hand's melody features some more complex rhythmic figures, including triplets and sixteenth-note runs. The left hand continues with a steady accompaniment.

The fourth system of the musical score concludes the piano accompaniment. The right hand's melody ends with a final flourish, and the left hand provides a concluding accompaniment. The piece ends with a double bar line.

*D.C. pp till Soldiers go off, then segue Duet.*



# COMRADE, YOUR HAND.

Duet with Chorus.

DEVILSHOOF.

Comrade, your hand, we un - der - stand, we un - der -

*Allegro moderato.*

(Shaking his hand.)

- stand each o - ther in.... a.... breath. This grasp se - cures its ow - ner

yours in life, in life and.... un - til.... death, this grasp se - cures its

ow - ner yours in life and un - til death, this grasp.... se - cures its

own - er yours in life and un - til death, in life, in life, and un - til

*ad lib.* *TRADDEUS. dolce.* *p*

death, yes, un - til death. The scenes and days to

me which seem'd so blest to be, no time can e'er re -

*dolce.*

- store, no time can e'er re-store; the scenes and days, the

days to me, which seem'd so blest, so blest to be, no time.... . can e'er re -

*p*

- store,.... no time can e'er re - store, no time ..... can e'er re -

*cres.* *cres.*

- store,..... no time can e'er re - store.

*Sopranos.*

*Altos and Tenors.*

*Basses.*

In the gipsy's life you read ..... the

In the gipsy's life you read ..... the

In the gipsy's life you read ..... the

life that all would like to lead,..... in the gipsy's life you read the life that

life that all would like to lead, ..... in the gipsy's life you read the life that

life that all would like to lead,..... in the gipsy's life you read the life that

all would like to lead. My wants are few.

*pp* THADDEUS.

all would like to lead.

DEVILSHOOF.

all would like to lead. Want wene'er

THADDEUS.

knew but what, but what we could sup - ply. Then, what is

DEVILSHOOF.

worse, I have no purse! We nothing,

THADDEUS.

no - thing have to buy. My heart, my heart 'twill

DEVILSHOOF.

THADDEUS.

wring. That is the thing in which we never deal. But all I

DEVILSHOOF.

need, but all I need. 'Twere but in - deed to borrow, beg, or

*cres.*



THADDEUS.

steal. My heart 'twill wring, my

heart 'twill wring.....

DEVILSHOOF.

That is a thing.... in..... which, in which we nev - er

deal!

*Sopranos.* In the gypsy's life you read..... the life that all would like to

*Altos.* In the gypsy's life you read..... the life that all would like to

*Tenors.* In the gypsy's life you read..... the life that all would like to

*Basses.* In the gypsy's life you read..... the life that all would like to

THADDEUS.

The....

lead, ..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead.

DEVILSHOOF.

lead,... ..... that all would lead, that all would lead. Comrade, your

scenes and days to me which seem'd so blest to

hand, we un-der - stand, we un-derstand each other in a

be, no.... time can e'er re - store, no

breath, this grasp se - cures its owner yours in

time can e'er re-store; the scenes and days to  
 life, and un-til death; then rest you here while we ex-

*pp*

me..... which seem'd so blest to be,..... no  
 - plore and see what luck, what luck there is in store;.....

time can e'er re-store..... no time can  
 then rest you here while we ex-plore, and see what luck there is in

e'er re-store,..... no time.....

store,

*cres.* *ad lib.*

*cres.* *f* *colla voce.*

*rall.*

..... can - e'er.... re - store;

Then rest you here while we ex -

*Sopranos.*

*p*

In the gip - sy's life you

*Altos and Tenors.*

*p*

In the gip - sy's life you

*Basses.*

*p*

In the gip - sy's life you

*rall.*

*pp*

no..... time

.. plore what luck, what luck there is in store; Now rest you here while we ex -

read..... the life that all would like to

read..... the life that all would like to

read..... the life that all would like to

*cres* - - - - *cen* -



can e'er re - store, no time can e'er re - store, no time can e'er re -  
 - plore what luck, what luck there is in store, yes rest here,  
 lead,..... the life, the life,  
 lead,..... the life, the life,  
 lead,..... the life, the life,

*do.*

- store, no, no time, no time,..... no time can  
 rest here while we explore what luck, what luck there  
 the life, the life that all would like to lead, to  
 the life, the life that all would like to lead, to  
 the life, the life that all would like to lead, to

*f piu mosso.*

e'er re - store, can e'er re -  
is in store, what luck, what  
lead, yes, all would like to  
lead, yes, all would like to  
lead, yes, all would like to

*f*

*f piu mosso.*

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The first vocal line has lyrics: "e'er re - store, can e'er re -". The second line: "is in store, what luck, what". The third line: "lead, yes, all would like to". The fourth line: "lead, yes, all would like to". The fifth line: "lead, yes, all would like to". The piano part has a dynamic marking of *f* and a tempo marking of *f piu mosso.*

- store, can e'er re - - store, no time, no  
luck there is in store, now rest you here while we ex  
lead, would like to lead, yes, all would  
lead, would like to lead, yes, all would  
lead; would like to lead, yes, all would

Detailed description: This system continues the musical score with five vocal staves and two piano staves. The vocal parts have lyrics: "- store, can e'er re - - store, no time, no". The second line: "luck there is in store, now rest you here while we ex". The third line: "lead, would like to lead, yes, all would". The fourth line: "lead, would like to lead, yes, all would". The fifth line: "lead; would like to lead, yes, all would". The piano accompaniment continues with the same rhythmic pattern and dynamic markings as the first system.

time can e'er re - store, can e'er re -  
 - plore what luck, what luck there 's in store, what luck's in  
 like, would like to lead, would like to  
 like, would like to lead, would like to  
 like, would like to lead, would like to

(All exeunt.)

- store.  
 - store.  
 lead.  
 lead.  
 lead.  
 Segue.

Loud shouts and alarms are heard, which become more and more distinct, when a body of huntsmen are seen to cross a chasm in the rocks which is bridged by a fallen tree, &c., and exeunt by the path where ARLINE, &c., went off.

MELODRAMATIC MUSIC.

*Allegro vivace.*

The musical score consists of five systems of piano accompaniment. The first system begins with a piano (*fp*) dynamic and includes a *p* dynamic marking. The second system continues with a *f* dynamic. The third system features a *ff* dynamic. The fourth system concludes with a *ff* dynamic and a *Segue* marking. The music is written in a 2/4 time signature with a key signature of one flat.

Alarms continue, and FLORESTEIN rushes in, apparently frightened to death.

Air. IS NO SUCCOR NEAR.

The musical score for the 'Air' section is written in 6/8 time with a key signature of one flat. It begins with a piano (*p*) dynamic and is marked *Allegro agitato*. A *cres.* (crescendo) marking is present. The score includes a *f* dynamic marking and concludes with a *p* dynamic. The piece ends with a double bar line.



FLORESTIN.

Is no succor near at hand † for my in - tel - lect so reels, I am

doubt-ful if I stand on my head ..... or on my heels; no

gen - tle man, it's ve - ry clear, .... such a shock should ev - er know, when I

once be - come a peer, ..... they shall not treat me so; no,

gen - tle - man, it's ve - ry clear, such a shock ..... should ev - er know, and when

once I be-come a peer they shall..... not treat me so, no,....

..... they shall not treat me so, no,..... they shall not

treat me so.

Then let ev-e-ry vas-sal arm, for my thanks..... he well deserves, who from

this state, this state of a-larm will pro-tect ..... my shat-ter'd nerves: to

think that one un-us'd to fear..... such a fright should ev - er know, when I

once be - come a peer,..... they shall not treat me so; no,

gen - tle - man, it's ve - ry clear, such a shock..... should ev - er know, and when

once I be - come a peer they shall..... not treat me so, no,....

..... they shall not treat me so, no,..... they shall not

treat me so.

*f* *Segue.*

At end of song, THADDEUS and Peasant rush in, evincing the greatest state of alarm and terror.

MELODRAMATIC MUSIC.

*Allegro vivace.*

*fp* *Segue*



**THADDEUS.** What means this alarm?  
**PEASANT.** The Count's child and her attendant  
 have been attacked by an infuriated animal, and  
 are probably killed ere this!  
**THADDEUS.** What do I hear?

(He perceives FLORESTIN'S rifle, seizes it, runs up  
 the rocks, aims, fires, and instantly rushes off.  
 The discharge of the rifle, and the alarm of the  
 Peasantry, bring COUNT ARNHEIM and his party  
 to the spot. DEVILSHOOF enters at one side, at  
 the same time, watching.)

MELODRAMATIC MUSIC.

*Allegro.*

The musical score consists of six systems of music. The first five systems are piano accompaniment for a grand piano, with treble and bass staves. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. Above the first three systems, there are three accents (>) over the first, second, and third measures of the first system. Above the last three systems, there are three accents (>) over the first, second, and third measures of the fifth system. The sixth system includes vocal lines with the lyrics "cres - cen - do." written below the notes. The piano accompaniment in the sixth system is marked with a forte dynamic (*f*) and includes three accents (>) over the first, second, and third measures of the system.

COUNT. Whence proceed these sounds of fear, and where is my darling child? (*All maintain a painful silence, when THADDEUS re-appears, conveying ARLINE, who is wounded in the arm, and seems faint.*)

MELODRAMATIC MUSIC.

*Andante.*

*fp*

*dolce assai.*

*accelerando.*

*cres.* *fp* *p*

*cres* *fp*

*stentate.* *rall.*

The musical score is written for piano and voice. It consists of six systems of music. The first system is a piano introduction in C major, marked *Andante* and *fp*. The second system begins with a vocal line marked *dolce assai.* and continues with piano accompaniment. The third system features a vocal line marked *accelerando.* and piano accompaniment. The fourth system includes a vocal line with a *cres.* marking and piano accompaniment with *fp* and *p* dynamics. The fifth system continues the vocal line with a *cres* marking and piano accompaniment with *fp*. The sixth system concludes with a vocal line marked *stentate.* and *rall.* and piano accompaniment.

**BUDA.** (*Falling at the COUNT's feet.*) We were pursued by the wild deer they were chasing, and, but for the bravery of this young man (*pointing to THADDEUS*), the life of your child would have been sacrificed.

**COUNT.** (*Clasping his child in his arms.*) Praised be Providence, her life is saved, for she is all that renders mine happy. (*Looking at her arm, then addressing BUDA.*) Let her wound have every attention, though it presents no sign of danger.

[**BUDA goes into the Castle with ARLINE, and COUNT ARNHEIM advances to THADDEUS.**]

Stranger, accept the hand of one who, however different to you in station, can never sufficiently thank you for the service you have rendered him.

**DEVILSHOOF.** (*Aside.*) First to serve, and then be thanked by the persecutor of his country. The fellow's mad!

**COUNT.** I trust you will remain, and join the festivities we are about to indulge in; and 'twill gratify me to know I can be useful to you.

**THAD.** I thank your lordship; but—

**COUNT.** (*To the Nobles.*) Pray, my friends, join your entreaties to mine

[*Here the Nobles all surround the COUNT and THADDEUS and FLORESTEIN coming up to him, says—*

**FLOR.** I am extremely obliged to you for not shooting me as well as my little cousin—and I beg you'll—aw—stay— (*Aside.*) A very common sort of personage, apparently.

**THAD.** (*To the COUNT.*) Be it as your lordship wishes.

**COUNT.** Then be seated, friends, and let the fête begin.

[*They all seat themselves at the tables which have previously been laid opposite the Castle. THADDEUS takes his seat at the farther end, FLORESTEIN occupying a prominent position.*]

## WALTZ.

*tempo di valse.*

The musical score is a piano accompaniment for a waltz. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'tempo di valse.' and includes dynamic markings 'p' and 'p'. The second system includes a 'cres.' marking. The third system includes a 'f' marking. The fourth system includes a 'p' marking. The score is written in 3/4 time with a key signature of one flat (B-flat).

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *p*.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A *cres.* (crescendo) marking is present in the right hand.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment. Dynamics include *f*, *ff*, and *p*.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics include *p*.

Sixth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

Seventh system of the piano score. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. Dynamics include *f*.



First system of a musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes. The left hand (bass clef) plays a rhythmic accompaniment of chords. A dynamic marking *f* is present in the right hand.

*piu mosso.*

Second system of a musical score. The tempo is marked *piu mosso.* The right hand features chords with 'x' marks above them. The left hand continues with a rhythmic accompaniment. A dynamic marking *pp* is present in the left hand.

Third system of a musical score. The right hand continues with chords and some melodic fragments. The left hand maintains the rhythmic accompaniment.

Fourth system of a musical score. The right hand continues with chords and melodic fragments. The left hand maintains the rhythmic accompaniment.

Fifth system of a musical score. The right hand continues with chords and melodic fragments. The left hand maintains the rhythmic accompaniment.

*cres..*

Sixth system of a musical score. The right hand features a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. A dynamic marking *cres..* is present in the left hand.

Seventh system of a musical score. The right hand continues with a melodic line. The left hand continues with a rhythmic accompaniment.

First system of a musical score. The right hand (treble clef) plays a series of ascending eighth-note chords. The left hand (bass clef) plays a series of chords, with some marked with a 'V' (Vibrato). A *cres.* (crescendo) marking is present in the first measure.

Second system of a musical score. The right hand continues with ascending eighth-note chords. The left hand continues with chords, some marked with a 'V'. A *p.* (piano) marking is present in the second measure.

Third system of a musical score. The right hand continues with ascending eighth-note chords. The left hand continues with chords, some marked with a 'V'. A *cres.* (crescendo) marking is present in the first measure.

Fourth system of a musical score. The right hand plays a continuous sixteenth-note arpeggiated pattern. The left hand plays chords, some marked with a 'V'.

Fifth system of a musical score. The right hand continues with the sixteenth-note arpeggiated pattern. The left hand continues with chords, some marked with a 'V'. A *f* (forte) marking is present in the first measure.

Sixth system of a musical score. The right hand continues with the sixteenth-note arpeggiated pattern. The left hand continues with chords, some marked with a 'V'. A *ff* (fortissimo) marking is present in the second measure.

Seventh system of a musical score. The right hand continues with the sixteenth-note arpeggiated pattern. The left hand continues with chords, some marked with a 'V'. The system ends with a double bar line and a repeat sign.

(The COUNT rises.)

COUNT. I ask you to pledge but once, and that is, to the health and long life of your Emperor.

Here the guests fill their glasses, rise, and turning towards the statue of the Emperor, drink, while the Peasantry surround it respectfully, THADDEUS, alone keeps his seat, on perceiving which, FLORESTEIN goes up to the COUNT and points it out to him.

FLORESTEIN. Your new acquaintance, my dear uncle, is not overburthened with politeness or loyalty, for he neither fills his glass, nor fulfils

your wishes.

COUNT. (Filling a glass and going up to THADDEUS,) I challenge you to empty this to the health of our Emperor.

THADDEUS. (Taking the glass.) I accept the challenge, and thus I empty the goblet.

Goes up to the statue and throws down the glass with the utmost contempt: A general burst of indignation follows.

Chorus of Guests, rising, drawing their swords, and rushing towards THADDEUS.

## DOWN WITH THE DARING SLAVE.

Finale to Act I.

*Allegro vivace.*

Piano introduction for the song, marked *Allegro vivace*. The music is in 2/4 time and features a rhythmic melody in the right hand and a supporting bass line in the left hand.

*Sopranos and Contraltos. f*

*Tenors.*

*Basses.*

Down with the dar - ing slave who dis -

Three vocal staves (Soprano, Tenor, Bass) with lyrics. The music is in 2/4 time and features a rhythmic melody in the right hand and a supporting bass line in the left hand.

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

Piano accompaniment for the vocal staves, marked *f*. The music is in 2/4 time and features a rhythmic melody in the right hand and a supporting bass line in the left hand.



light and would their an - ger

light and would their an - ger

light and would their an - ger

brave. COUNT. *(To the Nobles and Guests, interposing between them and THADDEUS.*

brave. COUNT.

brave. Al - though 'tis vain to mask the

rage such act de - mands, for - give me if I ask his

par - don at your hands, if from your wrath I



venture to have craved the life of ... one my more than life who

(To THADDEUS.)

saved: stran - ger, I an - swer not one moment for your

life; quit, while you may, a spot where you have rais'd a

strife: your lon - ger pre - sence will more ex -

(throwing a purse of gold to THADDEUS.)

DEVILSHOOF rushes in.

cite, and this will the ser - vice you did me re - quite!

DEVILSHOOF. *(Taking the hand of THADDEUS.)*

*(To COUNT)*

Where's the hand will dare to touch a hair of him I prize so much! the

pulse of pride you boast, with-in, with - in me beats as high;

you and your ti - tled host, proud lord, proud lord, I do de - fy.

FLORESTEIN. *(Aside, with a glass in one hand, and a leg of a bird in the other.)*

FLORESTEIN.

Up - on my life 'tis most un - pleasant, just as oue had at - tack'd a

THADDEUS, *who has taken up the purse, and seeing himself and DEVILSHOOF surrounded by the Nobles and Guests, throws the purse at the COUNT's feet.* THADDEUS.

pheasant. Take back your gold, and learn to

know one a-bove aught you can be - stow.

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'know one a-bove aught you can be - stow.' The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

CHORUS.

Down with the dar - ing slave who would our  
 Down with the dar - ing slave who would our  
 Down with the dar - ing slave who would our

The chorus section is divided into three parts, each with a vocal line and piano accompaniment. The lyrics are 'Down with the dar - ing slave who would our'. The piano accompaniment is consistent with the first system, providing a steady harmonic and rhythmic foundation for the vocal lines. The dynamic marking 'f' (forte) is present at the beginning of each vocal line.

fu - - - ry brave, down with the  
 fu - - - ry brave, down with the  
 fu - - - ry brave, down with the slave, down with the

The final part of the chorus continues with three vocal lines and piano accompaniment. The lyrics are 'fu - - - ry brave, down with the' followed by 'fu - - - ry brave, down with the' and 'fu - - - ry brave, down with the slave, down with the'. The piano accompaniment includes dynamic markings 'f' and 'ff' (fortissimo) to indicate increasing intensity. The score concludes with a final chord in the piano part.



DEVILSHOOF. *defending THADDEUS, retreats, pressed upon by the Nobles, Guests, &c., when the Count orders a party of his Retainers to divide them; they seize DEVILSHOOF. and take him towards the Castle.*

slave who would, who would our fu - ry brave.

slave who would, who would our fu - ry brave. DEVILSHOOF.

slave who would, who would our fu - ry brave. Stand back, ye cra - ven

*f*

things! he who ob - structs our path up-

*sva.*

- on his rash - ness brings the ven - geance of my

*sva.*

CHORUS.

Down with the slave! down with the slave! seize him and bind him, and there let him

Down with the slave! down with the slave! seize him and bind him, and there let him

wrath. Down with the slave! down with the slave! seize him and bind him, and there let him

*p* *pp*



find es-cape from those walls bet - ter men have con - fin'd, there let him  
 find es-cape from those walls bet - ter men have con - fin'd, there let him  
 find es-cape from those walls bet - ter men have con - fin'd, there let him

find an escape from those walls better men have confin'd !  
 find an escape from those walls better men have confin'd! DEVILSHOOF.as they are dragging him off.  
 find an escape from those walls better men have confin'd! Tho' mesh'd by num-bers in the

yoke of one by all ab - hor'd, yet trem-ble, worth - less

**CHORUS.**  
 Down with the slave, down with the slave, down  
 Down with the slave, down with the slave, down  
 lord, at the vengeance you provoke. Down with the slave, down

*piu mosso.*

with the slave, the slave who would our fu - ry brave, the slave who  
with the slave, the slave who would our fu - ry brave, the slave who  
with the slave, the slave who would our fu - ry brave, the slave who

*f piu mosso.*

would our fu - ry brave; down with the slave, down with the  
would our fu - ry brave; down with the slave, down with the  
would our fu - ry brave; down with the slave, down with the

slave who would our fu - ry brave,  
slave who would our fu - ry brave,  
slave who would our fu - ry brave,

*8va.*

down with the slave, down with the

down with the slave, down with the

down with the slave, down with the

*Sua.*

slave, down with the slave, down

slave, down with the slave, down

slave, down with the slave, down

*Sua.*

with the slave!.....

with the slave!.....

with the slave!.....

*Sua.*

*segno*



{DEVILSHOOF is dragged off into the castle, the COUNT, Nobles, &c., reseal themselves, when the festival continues; BUDA is seen to leave the window at which she has been seated with ARLINE, and she enters and converses with the COUNT. In the midst of the feast, DEVILSHOOF is seen descending from the roof of the castle, until he reaches the window of ARLINE'S chamber, into which he enters, and seizing ARLINE, continues his descent to the ground and steals off towards the rocks in the rear. BUDA then enters the castle, and in a minute afterwards the festivities are interrupted by violent shrieking, the window is thrown open, and BUDA, pale, and with dishevelled hair, signifies, by her gestures, that ARLINE has disappeared.)

## GALOP.

*Allegro vivace.*

The musical score is written for piano and consists of six systems of music. Each system contains a right-hand staff (treble clef) and a left-hand staff (bass clef). The time signature is 2/4. The tempo is marked *Allegro vivace*. The score begins with a forte (*f*) dynamic in the right hand and piano (*p*) in the left. The first system contains 8 measures. The second system contains 8 measures and features a forte (*f*) dynamic. The third system contains 8 measures and features a piano (*p*) dynamic. The fourth system contains 8 measures and features a piano (*p*) dynamic. The fifth system contains 8 measures and features a piano (*p*) dynamic. The sixth system contains 8 measures and features a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated patterns. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation, continuing the dense chordal texture from the first system.

Third system of musical notation, showing a transition to a more melodic line in the treble staff while the bass staff continues with chords. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff with a dynamic marking of *f* (forte).

Fifth system of musical notation, continuing the melodic development in the treble staff.

Sixth system of musical notation, showing a return to a more chordal texture in both staves.

Seventh system of musical notation, concluding with a final chord and the word *Segue.* written in the treble staff.

# WHAT SOUNDS BREAK ON THE EAR?

Finale, continued.

*Sopranos and Contraltos.*

*Tenors.*

*Basses.*

*Allegro.*

What sounds break on the

What sounds break on the

ear, what sounds break on the ear, what

ear, what sounds break on the ear, what

looks of wild de - spair a grief as wild in - part!

looks of wild de - spair a grief as wild im - part!

COUNT.

My child! my child! that word a - lone with

a - go - niz - ing tone, my child! that word a -

COUNT and Nobles dash into the castle. A general movement of all—some are seen at the window of ARLINE'S chamber signifying that she is gone.

- lone bursts in up - on my soul. Be ev - 'ry  
Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and  
hand pre - par'd their liege lord's halls to guard, and

with de - vo - tion's bond, all ties, all ties be - yond -

with de vo - tion's bond, all ties, all ties be - yoad -

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in the middle.

FLORESTEIN (*Kneeling, and appearing greatly alarmed.*)

Ah! what with dan - cing, scream - ing, fighting, one real - ly

The second system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part continues with a similar rhythmic pattern, featuring dynamic markings of *v* (piano) and *f* (forte).

is a shock - ing plight in, it puz - zles

The third system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part continues with a similar rhythmic pattern, featuring dynamic markings of *v* (piano) and *f* (forte).

quite one's wit to find a place to pick a bit.

The fourth system consists of three staves. The top staff is a vocal line with lyrics. The bottom two staves are a piano accompaniment. The piano part continues with a similar rhythmic pattern, featuring dynamic markings of *v* (piano) and *f* (forte).



(The COUNT rushes from the castle, dragging BUDA and followed by Nobles. BUDA, trembling, falls on her knees.

COUNT.

Wretch, mon - ster, give me back the trea - sure of my

The first system of the musical score. The vocal line is in a soprano register, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a common time signature (C). The lyrics are: "Wretch, mon - ster, give me back the trea - sure of my".

soul, the trea - sure of my soul, go, all the spoil - er's

The second system of the musical score. The vocal line continues from the previous system. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The lyrics are: "soul, the trea - sure of my soul, go, all the spoil - er's".

foot - steps track, that treasur'd prize who stole;

The third system of the musical score. The vocal line continues. The piano accompaniment includes triplets in both hands. The lyrics are: "foot - steps track, that treasur'd prize who stole;".

go, all the spoil - er's foot - steps track, the trea - sur'd prize.....

The fourth system of the musical score. The vocal line continues. The piano accompaniment continues with triplets. The lyrics are: "go, all the spoil - er's foot - steps track, the trea - sur'd prize.....".

RECIT.

..... who stole. But no, vain hope, un - less we pray to him who healeth all

The fifth system of the musical score, marked as a recitative. The vocal line is in a recitative style. The piano accompaniment is sparse, with a few chords. The lyrics are: "..... who stole. But no, vain hope, un - less we pray to him who healeth all".

THOU WHO IN MIGHT SUPREME.

*Andante Religioso.*

sor - row, with sup - pliant limb. Thou who in might su - preme,

COUNT.

thou who in might su - preme, o'er the fate of all reignest, o'er the fate of all

Thou who in might su - preme, o'er the fate of all

Thou who in might su - preme, o'er the fate of all

reign - est, thou who hope's pal - est beam in the mourner sus - tain - est,

reign - est, thou who hope's pal - est beam in the mourner sus - tain - est, . . . .

reign - est, thou who hope's pal - est beam in the mourner sus - tain - est,

\* On the stage this prayer is sung without Instrumental Accompaniments.

*pp*

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

*pp*

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

*pp*

vouchsafe to lend an ear to the grief of the wail-er, cut short the dark ca-

*pp*

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

- reer of the ruth-less as-sail-er, of the ruth-less as-sail-er;

cut short the dark ca - reer, the dark ca - reer of the ruthless as - sail - er,

*f* cut short the dark ca - reer of the ruthless as - sail - er,

*f* cut short the dark ca - reer of the ruthless as - sail - er,



cut short the dark ca - reer of the ruthless as - sail - er.  
of the ruthless as - sail - er.  
of the ruthless as - sail - er.  
cut short the dark ca - reer of the ruthless as - sail - er.

*Allegro.*

(During the prayer, DEVILSHOOF is seen climbing up the rocks with ARLINE in his arms.)



At the most animated part of the Chorus, bodies of Gentry, Retainers, Servants, &c., are seen rushing towards the rocks, and over every part, in pursuit of DEVILSHOOF, who, perceiving his situation, knocks away, the moment he has crossed it, the trunk of the tree, which serves as a bridge between the two rocks, and thus bars their passage. COUNT ARNHEIM in his distraction is about to throw himself into the gulf—he is held back by attendants, into whose arms he falls senseless—some are in attitude of prayer—others menace DEVILSHOOF, who, folding ARLINE in his large cloak, disappears in the depths of the forest.)

Chorus.—FOLLOW WITH HEART AND WITH ARM.

*mf Allegro vivace.*

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

*mf*

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

*mf*

Fol - low, fol - low with heart and with arm, fol - low, fol - low and

*Allegro vivace.*

*fp*

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arnheim's line, the pride of Arn - heim's

*p*

line, fol - low, fol - low with heart and with arm, fol - low, fol - low and

*p*

line, ... fol - low, fol - low with heart and with arm, fol - low, fol - low and

*p*

line, ... fol - low, fol - low with heart and with arm, fol - low, fol - low and

*p*



Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and  
*ff*  
 Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and  
*ff*

shel - ter from harm.... the pride of Arnheim's line, where all its  
*cres.*  
 shel - ter from harm.... the pride of Arnheim's line, where all its  
*cres.*  
*cres.*  
*8va.*  
*cres.*

*f* hopes en - - twine. Fol - low, fol - low, fol - low with  
*2nd time. line*  
*f* hopes en - - twine. Fol - low, fol - low, fol - low with  
*2nd time. line*  
*f*  
*8va.*  
*f* *Piu mosso.*



heart fol - low and save the pride of Arn - heim's

heart and with arm, fol low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

*Sva.*

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

*Sva.*



## ACT II.

**NOTE.**—Twelve years are supposed to elapse between the First and Second Acts.

**SCENE I.** *Street in Presburg, moonlight. Tent of the Queen of the gipsies, large curtains at the back—it is lighted by a lamp. On the opposite side of the stage are houses, one of which, an hotel, is lighted up. ARLINE is discovered asleep on a tiger's skin—THADDEUS is watching over her. As the curtain rises, a patrol of the city guard marches by, and as soon as they have gone off, DEVILSHOOF and a party of gipsies, wrapped up in cloaks, suddenly appear.*

### SILENCE, THE LADY MOON.

Introduction.

*Moderato.*

The piano introduction consists of four systems of music. The first system begins with a piano (*pp*) dynamic and ends with a crescendo (*cres*). The second system includes the vocal notes 'cen' and 'do.' with a piano (*pp*) dynamic. The third and fourth systems continue the piano accompaniment with various dynamics including *pp*.

**CHORUS. Altos.**

Si - - lence, si - lence, the La - dy moon,  
*Tenors.*

Si - - lence, si - lence, the La - dy moon,  
*Bass.*

*sotto voce.*

The chorus section features three systems. The first system shows the vocal lines for Tenors and Basses. The second and third systems show the piano accompaniment for the chorus, marked *sotto voce*.

the La - dy moon is the on - ly wit - ness now a - wake, and,  
 the La - dy moon is the on - ly wit - ness now a - wake, and,

*sempre p*

wea - ry of watching, chance she soon to sleep will her - self be - take!... silence,  
*sempre p*  
 wea - ry of watching, chance she soon to sleep will her - self be - take!... silence,  
*sempre p*

si - lence, from her throne in air she may look on for aught we care...  
 si - lence, from her throne in air she may look on for aught we care...

but if she at-tend un-to our be-hest, she will go to rest,

but if she at-tend un-to our be-hest, she will go to rest,

yes, she will qui-et-ly go to her rest, qui-et-

yes, she will qui-et-ly go to her rest, qui-et-

-ly go to her rest.

-ly go to her rest.

DEVILSHOOF.

There's a deed to





steep: watch here, till each to his home shall reel on his doubtful

way, watch here, watch here, and the gob let's foam will make

each an ea - sy prey. Si - lence! this way, this way, this way, this

way, silence, this way, this way,  
*pp* Si - - lence, si - lence, this way, this way, si -  
*pp* s: - - lence, si - lence, this way, this way, si -  
*pp*

si - lence, this way, this way,  
 lence, si - lence,  
 lence, si - lence,

(As the Gipsies retire up the stage, FLORESTEIN staggers out of the hotel—he is elegantly dressed with chain, rings, &c., and a rich medallion round his neck.)

si - lence!  
 si - lence!  
 si - lence!

*Allegro.*

FLORESTEIN. (*Drunk.*) *quasi parlando.*

Wine! wine! if I am  
*quasi parlando.*

heir to the Count, my un - cle's line,

wine! wine! where's the

(Hiccup.)

fel - low will dare to re - fuse his ne - phew wine, to re-

- fuse his nephew wine? That moon there star-ing me on my way can't be so

(Hiccup.)

mod-est as peo - ple say, for meet whom she will, and in what-ev - er spot, she

(The Gipsies have by this time advanced, and DEVILSHOOF goes politely up to FLOR.) DEV. (To FLOR. bowing.)

oft-en looks ca æ what she ought not. My ear caught

*p sempre stac.*

not the clock's last chime, and might I beg to ask the time!

FLORESTEIN (*reels, recovers a little, and after eyeing DEVILSHOOF.*) (*aside.*)

If the bot - tle has pre-vail'd, yet whenev - er I'm as - sail'd, tho' there

(To DEVILSHOOF.)

may be nothing in it, I am so - ber'd in a minute, You are

(Looking at his watch.)

real - ly so po - lite that— 'tis late in - to the night,



(DEVILSHOOF snatches the watch from FLORESTEIN and puts it in his fob.)

DEV. (Taking from FLORESTEIN his rings, chain, and the rich medallion.)

Musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The lyrics are: "FLOR Might I beg to ask— I am real - ly griev'd to (Assuming courage.)"

Musical score for the second system. The vocal line continues with the lyrics: "see a - ny - one in such a state, and glad - ly will take the".

Musical score for the third system. The vocal line continues with the lyrics: "great - est care of the ring and chains you chance to".

Musical score for the fourth system. The vocal line begins with the instruction "FLOR. (Draws his sword.)" followed by the lyrics: "wear. What I thought was po - lite - ness is down - right theft, and at this rate I".

Musical score for the fifth system. The vocal line continues with the lyrics: "soou shall have noth - ing left." The piano accompaniment features a dynamic marking of *f* (forte) in the final measures.

(At a sign from DEVILSHOOF the Gipsies instantly surround FLORESTEIN, and take every valuable from him.)

CHORUS. *p*

Ad - vance with cau - tion, let ev - 'ry man seize on and

Ad - vance with cau - tion, let ev - 'ry man seize on and

keep what - ev - er he can, what - ev - er he

keep what - ev - er he can, what - ev - er he

can, what - ev - er he can.

can, what - ev - er he can.

(During the chorus, DEVILSHOOF makes off with the medallion, and the others are dividing the rest of the spoil, when a female appears in the midst of them, drops her cloak and discovers their Queen. The gipsies appear stupefied.)

QUEEN. RECIT.

To him, from whom you stole, **surrender** back the whole.

(The Gipsies return the different things to FLORESTEIN.)

FLORESTEIN. (Trembling and looking over the things.)

*Tempo primo.*

Thanks, madam, la - dy, but

*pp* *staccato.*

might I re - quest a me - dal - lion in di a - monds worth all the

(At a sign from the Queen, who seems to command its restitution.)

rest.

On our chief - tain's share we ne'er encroach, and he fled with the

On our chief - tain's share we ne'er encroach, and he fled with the

prize at your ap - proach, he fled with the prize at  
 prize at your ap - proach, he fled with the prize at

your ap - proach.  
 your ap - proach.

QUEEN. (To FLORESTEIN.) FLOR. (Trembling.)  
 Be your safe - ty my care. I'm in precious  
*Tempo primo.*

QUEEN. (To Gipsies.)  
 hands. Fol - low, and list to your Queen's.... com - mands,



*pp*

We fol - low, yes, and list, and list un - to our Queen's com - mands,

*pp*

We fol - low, yes, and list, and list un - to our Queen's com - mands,

*pp*

yes, we list, we list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands,

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

*cres.*

QUEEN.

come, come, come, come.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

*sf* *pp*

Detailed description: This block contains the vocal and piano accompaniment for the Queen's entrance. The vocal part is written in a soprano clef with a key signature of two sharps (D major). The lyrics are: "come, come, come, come." followed by "list, we list to our Queen's commands, yes, yes, yes, fol - - low." The piano accompaniment is in a grand staff with a key signature of two sharps. It features a rhythmic accompaniment with chords and moving lines. Dynamics include *sf* (sforzando) and *pp* (pianissimo).

*(Exeunt QUEEN, holding FLORRSTEIN, all of a tremble, in one hand, and beckoning the Gipsies to follow, with the other.)*

*a*

Detailed description: This block shows the piano accompaniment for the first system of the dance. It consists of two staves (treble and bass clef) with a key signature of two sharps. The music features a rhythmic pattern with chords and moving lines. A first ending bracket labeled *a* is present over the final two measures.

*(Segue.)*

Detailed description: This block shows the piano accompaniment for the second system of the dance. It consists of two staves (treble and bass clef) with a key signature of two sharps. The music continues with a rhythmic pattern. The system ends with the instruction *(Segue.)*.

*Moderato.*

*p*

Detailed description: This block shows the piano accompaniment for the third system of the dance. It consists of two staves (treble and bass clef) with a key signature of two sharps. The tempo is marked *Moderato*. The music features a rhythmic pattern with chords and moving lines. Dynamics include *p* (piano).

*v*

Detailed description: This block shows the piano accompaniment for the fourth system of the dance. It consists of two staves (treble and bass clef) with a key signature of two sharps. The music continues with a rhythmic pattern. Dynamics include *v* (accrescendo).

As soon as they have gone off, ARLINE, who has been aroused by the noise, comes from the tent, followed by THADDEUS.

ARLINE. Where have I been wandering in my sleep?

and what curious noise awoke me from its pleasant dream? Ah, Thaddeus, would you not like to know my dream? Well, I will tell you.

## I DREAMT THAT I DWELT.

*dolce assai*

The piano introduction consists of two staves. The right hand features a melody with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *dolce assai*.

The piano introduction continues with the same melodic and accompanimental patterns as the first system.

ARLINE.

I dreamt that I

The vocal line begins with a rest, followed by the lyrics "I dreamt that I". The piano accompaniment continues with the same accompanimental pattern.

dwelt in mar - ble halls, with vas - sals and serfs at my

The vocal line continues with the lyrics "dwelt in mar - ble halls, with vas - sals and serfs at my". The piano accompaniment continues with the same accompanimental pattern.

side, ..... and of all who as - sem - bled with . in ... those

The vocal line concludes with the lyrics "side, ..... and of all who as - sem - bled with . in ... those". The piano accompaniment continues with the same accompanimental pattern.

walls, that I was the hope and the pride, ..... I had

rich - es to great too count - could boast of a high an - ces - tral

name; ..... but I al - so dreamt, which pleas'd me

*pp*

*(Taking both his hands in hers.)*

most, that you lov'd me still the same, that you lov'd me, you lov'd me

*cres.*

still the same, that you lov'd me, you lov'd me still the



same.

*f*

I dreamt that sui - tors sought my hand, that

*pp*

knights up - on bend - ed knee, ..... and with vows no

maid - en heart could with - stand, they pledg'd their faith to

me, ..... and I dreamt that one of that noble

host came forth my hand to claim;..... but I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "host came forth my hand to claim;..... but I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*pp*  
al - so dreamt, which charm'd me most, that you lov'd me

*pp*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *pp* (pianissimo). The lyrics are "al - so dreamt, which charm'd me most, that you lov'd me". The piano accompaniment also features a dynamic marking of *pp*. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

still the same, that you lov'd me, you lov'd me still the

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "still the same, that you lov'd me, you lov'd me still the". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

same, that you lov'd me, you lov'd me still the same.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "same, that you lov'd me, you lov'd me still the same.". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The fifth system of the musical score consists of a piano accompaniment. It continues the steady eighth-note accompaniment in the right hand and the more active bass line in the left hand. The system concludes with a double bar line.

At the end of the ballad THADDEUS presses ARLINE to his heart.

ARLINE. And you do love me still?

THADDEUS. More than life itself.

ARLINE. Yet is there a mystery between our

affections and their happiness that I would fain unravel. (*Pointing to her arm.*) The mark on this arm, which I have seen you so often contemplate, is the key to that mystery. By the love you say you bear me, solve it.

## THE WOUND UPON THINE ARM.

Duet.

*Ad lib.*  
*Vol. rat. o.*  
*f* *p* *cres.* *f* *p*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from *f* to *p*, with a *cres.* (crescendo) marking.

THADDEUS. (*Taking her hand and pointing to the mark.*)

The wound up-on thine arm whose

*pp* *pp dolce.*

Thaddeus's first line of music is a vocal melody in the right hand, starting with a rest. The piano accompaniment in the left hand features a steady eighth-note pattern. Dynamics include *pp* and *pp dolce.*

mark... thro' life 'twill be, in saving thee from great-er harm was

Thaddeus's second line continues the vocal melody and piano accompaniment. The piano part has a more active texture with sixteenth-note runs.

ARLINE. THADDEUS.  
there transfix'd by me. By thee! Ere on thy gentle head thy sixth

*pp dolce.*

Arline's first line begins with a vocal melody in the right hand. The piano accompaniment in the left hand continues with a consistent eighth-note accompaniment. Dynamics include *pp dolce.*

sun had its radiance shed, a wild deer who had lain at bay, pursued by

Arline's second line continues the vocal melody and piano accompaniment. The piano part features a mix of eighth and sixteenth notes.



hunt-ers cross'd the way. Well! By slaying him I res - cued thee. Yes! And in his

death-thro's a - go - ny, thy gen - tle form by his ant - ler

gor'd, this humble arm to thy home restor'd. Strange

ARLINE.

feel - ings move this breast, it nev - er knew be - fore, and bid me

here im - plore that you re - veal, that you re - veal the



rest.

The first system shows a vocal line with a rest and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment.

*Larghetto Cantabile, a mezzo voce.*

THADDEUS.

The se - cret of her birth to me is on - ly.... known, the

The second system contains the vocal line for Thaddeus and the piano accompaniment. The piano part starts with a forte (*f*) dynamic and includes the instruction *ad lib.* (ad libitum).

se - cret of a life whose worth I prize be - yond mine own, be - yond mine

The third system continues the vocal line and piano accompaniment. The piano part features a piano (*pp*) dynamic in the first measure and a forte (*f*) dynamic later in the system.

ARLINE.

own. The se - cret of my birth to him is on - ly known, the

The fourth system shows the vocal line for Arline and the piano accompaniment. The piano part continues with a steady accompaniment.

se - cret of a life whose worth perchance he will dis - own,..... dis -

The fifth system concludes the vocal line and piano accompaniment. The piano part features a piano (*pp*) dynamic.

*a tempo.*

own, the se-cret of... my birth to him is on - - ly

The se-cret of..... her birth to me is on - - ly

*pp*

known, the se-cret of a life whose worth perchaace he will dis-

known, the se-cret of a life whose worth I prize be-yond mine

- own, he will disown, the se-cret of..... my birth to him is

- own, beyond mine own, the se-cret of..... her birth to me is

*a tempo.*

*col canto.*

on - - ly known, the se-cret of a life whose worth porchaace he will dis

on - - ly known, the se-cret of a life whose worth I prize be - yond mine

- own, he will disown, perchance he will, he will dis-own,.....

- own, beyond mine own, I prize beyond, beyond mine own,.....

*rall.* *f* *p* *f* *p* *f* *p*

he will disown, perchance he will, he will dis-own,..... he....

beyond mine own, I prize beyond, beyond mine own,..... he -

*f* *p* *f* *p* *f* *p*

will dis-own,..... he will disown.

- yond mine own,..... beyond mine own.

*pp*

ARLINE.

*Allegro non troppo.* Speak, tell me, ease my tor-tur'd

*fp* *fp*



*cres.*

heart, speak, and that secret, e - vil or good, e - vil or

*cres.*

good, im - part.

*decres.*

THADDEUS.

I will tell thee, I will

*pp*

tell thee all..... tho'I lose thee, I lose thee for ev . . .

*cres.*

ARLINE.

er. Speak, tell me, ease my tor - tur'd

*p*

*cres.*



THADDEUS.

heart. I will tell thee all tho' I lose, tho' I lose thee for ev - er.

*f* *cres.*

THE FIRST FOND LINES THAT LOVE HAS TRACED.

ARLINE. (*With great feeling.*)

What is the spell hath yet ef-fac'd the first fond lines that

*Moderato.*  
*pp stacc.*

love hath trac'd, and af-ter years have but im-prest more deep in love's confid-ing

*rall.*  
*col canto.*

breast! what is the spell hath yet ef-fac'd the first fond lines that

*a tempo.*

love hath trac'd, and af-ter years have but im-prest more deep in love's confid-ing

*cres. rall.* *a tempo.* *rall.*  
*col canto.* *a tempo.*

*meno mosso.*

breast, more deep in.... love's con - fid - ing breast, more deep in

*colla parte.*

love's con - fid - ing breast! And yet few spells have e'er ef - fac'd the

*THADDEUS.*

*pp stacc*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

*rall.* *a tempo.*

deep in love's con - fid - ing breast! and yet few spells have e'er ef - fac'd the

*col canto.* *a tempo.*

*rall.* *a tempo.*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

*col canto.* *a tempo.*

*rall.*

*meno mosso.*

deep in love's con-fid - ing breast, more deep in love's con - fid - ing....

*meno mosso.*

ARLINE.

breast, more deep in.... love's con - fid - ing breast. Speak,

*pp piu mosso.*

THADDEUS.

ease my tor - tur'd breast. I'll tell thee

*cres.*

ARLINE.

all, though I lose the for ev - er. Speak, speak,

*f*

*ff*

THADDEUS.

Ah!

I will tell thee all. Ah!

*Tempo mo.*

*ff*

*pp stacc.*



*dolce.*

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

What is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

af-ter years have but imprest more deep in love's con-fid-ing breast?

af-ter years have but imprest more deep in love's con-fid-ing breast?

*cres.*

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

what is the spell hath yet ef-fac'd the first fond lines that love hath trac'd, and

*col canto.*

*meno mosso.*

af-ter years have but imprest more deep in love's con-fid-ing breast, more deep in

af-ter years have but imprest more deep in love's con-fid-ing breast, more deep in



love's con - fid - ing breast, more deep in.... love's con - fid - ing  
 love's con - fid - ing.... breast, more deep in.... love's con - fid - ing

*f* *piu mosso.*  
 breast, more deep in love's ..... con - fid - ing breast, ..... more deep in  
 breast, more deep in love's ..... con - fid - ing breast, ..... more deep in

love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....  
 love's con - fid - ing breast,.... con - fid - ing breast, more deep in love's....

... con - fid - ing breast, ..... more deep in love's con - fid - ing breast,.... con -  
 ... con - fid - ing breast, ..... more deep in love's con - fid - ing breast, ... con -

- fid - - ing breast, more.. deep.. in.... love's con  
 - fid - - ing breast, more.. deep.. in . love's con

. fid - ing.... breast, in love's..... con - fid ing breast, in  
 . fid - ing.... breast, in love's..... con - fid ing breast, in

love's con - fid - ing breast!  
 love's con - fid - ing breast!

(At the end of the duet, THADDEUS throws himself, in an ecstasy, at the feet of ARLINE, and is bathing her hand with kisses, when the back curtains of the tent are withdrawn, and the QUEEN appears, pale, and trembling with passion. She advances toward ARLINE, and pointing to THADDEUS—)

QUEEN. And dare you aspire to the love of him who possesses the heart of your queen?

ARLINE. I possess his heart, and will yield the possession to no one. He is the savior of my life, and the only friend I have in all the tribe; he has sworn how much he loves me.

QUEEN. Loves you?

ARLINE. Yes: let him speak for himself, and choose between us.

QUEEN. Be it so.

(THADDEUS, who has been anxiously watching the two, here runs and embraces ARLINE. She surveys the QUEEN with an air of triumph.)

ARLINE. (To the QUEEN.) I made no idle boast. (Then to THADDEUS—) Summon our comrades hither.

(The QUEEN is standing in the centre, while THADDEUS calls the Gipsies together, who enter on all sides and surround the QUEEN, and appear to ask what is going on.)

(Trumpet sounds twice, then segue.)

## HAPPY AND LIGHT OF HEART.

Recitative and Chorus.

ARLINE, *ad libitum.*

*Allegro moderato.*

Listen while I relate the hope of a gip-sy's fate; I am

*f* *pp ad lib.*

lov'd by one, by one I love all oth-er hearts a-bove, and the

*pp* *Allegro.*

(Taking the hand of THADDEUS.)

sole de-light to me is with him u-ni-ted to be, yes!

*pp*

Hap - py and light of heart are those who in each bo - som one faith re - pose, who

*pp*

Hap - py and light of heart are those who in each bo - som one faith re - pose, who

DEVILSHOOF. (*Aside.*)

in each bo - som one faith, one faith re - pose. (A ri - val's

in each bo - som one faith, one faith re - pose.

(*maliciously pointing to the QUEEN.*)

hate you may bet - ter tell by her rage than by her tears, and it perchance may

(*To QUEEN.*)

be as well to set them both, to set them both by the ears.) AS



Queen of our tribe, 'tis yours by right, the hands of those you rule to u - nite.

CHORUS. (To QUEEN, who draws back and hesitates.)

In love and truth by thee their hands u - ni - ted be.

In love and truth by thee their hands u - ni - ted be.

QUEEN. (Haughtily advancing, and taking the hands of ARLINE and THADDEUS.)

Hand to hand, heart to heart, who shall those I've u -

*Meno mosso, quasi a piacere.*

ni - ted part? who shall those I have ma - ted part? by the

(Joining their hands.) *Allegretto.*

spell of my sway, part them who may.

*pp*

Hap-py and light of heart are those, yes,

*pp*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in G major with lyrics. The second line is a piano accompaniment line with chords and a *pp* dynamic marking. The bottom two lines are a grand piano accompaniment with a flowing eighth-note pattern in the right hand and chords in the left hand.

*pp*

hap-py and light of heart are those who in each oth - er faith re - pose,

hap-py and light of heart are those who in each oth - er faith re - pose,

Detailed description: This system contains the third and fourth lines of the musical score. It features two vocal lines with lyrics and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the first system, with a *pp* dynamic marking.

hap-py and light of heart are those who in each oth - er faith re - pose,

hap-py and light of heart are those who in each oth - er faith re - pose,

Detailed description: This system contains the fifth and sixth lines of the musical score. It features two vocal lines with lyrics and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the first system.

\*  
 hap - py and light,.... and light of heart are those  
 hap - py and light,.... and light of heart are those

f  
 who.... faith re - pose,.... in each oth - er faith re - pose, ah!  
 who... faith re - pose,.... in each oth - er faith re - pose, ah!

pp  
 hap - py and light of heart, are those who in each oth - er faith re - pose,  
 hap - py and light of heart, are those who in each oth - er faith re - pose,

\* This is sung on the stage without accompaniment.



hap - py and light of heart are those who in each oth - er faith repose, who

hap - py and light of heart are those who in each oth - er faith repose, who

*p* *cres.*

in each oth - er faith, one faith re - pose, hap - py and

in each oth - er faith, one faith re - pose, hap - py and

in each oth - er faith, one faith re - pose, hap - py, yes, hap - py and

*p* *pp* *f* *pp*

light of heart.. are those who.... in each oth - er faith.... re

light of heart.. are those who.... in each oth - er faith.... re

*b<sub>7</sub>* *b<sub>9</sub>* *b<sub>11</sub>* *b<sub>13</sub>*



*cres.* *f* *f*

- pose, hap - py and light who faith re - pose, who in each

*cres.* *f* *f*

- pose, hap - py and light who faith re - pose, who in each

*cres.* *f* *f*

oth er faith re - pose, who faith re - pose.

oth er faith re - pose, who faith re - pose,

*ff* *ff*

*Chorus lie down, assuming picturesque attitudes. QUEEN comes forward, then segue Ballad.*

# BLISS FOR EVER PAST

*Larghetto cantabile.*

pp dolce assai.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Larghetto cantabile' and the dynamics are 'pp' (pianissimo) and 'dolce assai'.

♩ QUEEN.

1. O would that I had died e'er now, For  
2. But no! but no! not one poor ray Of

pp

The first vocal entry is on a single staff. The piano accompaniment continues below. The lyrics are: '1. O would that I had died e'er now, For 2. But no! but no! not one poor ray Of'. The piano part includes dynamics like 'pp' and 'ppp'.

then I had not felt.... The bit - ter pang, the  
com - fort will be mine; No gleam of hope how -

The second vocal entry continues the melody. The piano accompaniment features chords and moving lines. Dynamics include 'pp' and 'ppp'.

crush - ing blow, Thy cru - el words have dealt! I've  
ev - er faint, Will thro' my sor - row shine! That

cres.

The final vocal entry concludes the piece. The piano accompaniment includes a 'cres.' (crescendo) marking. Dynamics include 'pp' and 'ppp'.

but one so - lace. hea - ven grant It cheer me, cheer me to the  
sor - row is so sharp, so great, It's pow'r so deep, so deep, so

last! 'Tis sad fond mem'ry faith - ful still, To  
vast, That e'en the mem'ry will it crush Of

bliss for - ev - er past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er  
bliss for - ev - er past, That e'en the mem'ry will it crush Of bliss for - ev - er

past, 'Tis sad fond mem'ry faithful still, To bliss for - ev - er past.  
past, That e'en the mem'ry will it crush Of bliss for - ev - er

past.

(During this scene the stage has been growing somewhat lighter. Gipsy enters.)  
 GIPSY. Morning is beginning to dawn, and crowds of people are already flocking towards the fair: the sports begin with daylight.

QUEEN. Summon the rest of the tribe, and meet me forthwith in the public square. (To DEVILS-HOOF.) Do you remain to bear my further orders. (Exit THADDEUS and ARLINE, hand in hand, followed by the other Gipsies repeating chorus.)

### CHORUS.

*Soprano.* *f*

*Tenor.* *f*

*Bass.* *f*

*Moderato.* *p*

life that all would like to lead, ..... in the gipsy's life you

life that all would like to lead, ..... in the gipsy's life you

read the life that all would like to lead,

read the life that all would like to lead,



*dim.*

in the gip-sy's life, you read the life that all would like to

*dim.*

in the gip-sy's life, you read the life that all would like to

*dim.*

*dim.*

lead, in the gip-sy's life you read the life that all would

*dim.*

lead, in the gip-sy's life you read the life that all would

*dim.*

like to lead.....

like to lead.....

*tr*

*Segue Duet*

# THIS IS THY DEED.

Duet.

*Allegro ma non troppo.*

Introduction for the piano, marked *f* (forte). The music is in common time (C) and consists of a series of rhythmic patterns in the right hand and a more complex, syncopated pattern in the left hand.

QUEEN.

Queen's first line of music. The vocal line is in common time and begins with the lyrics "This is thy deed— seek not t' assuage". The piano accompaniment is marked *p* (piano) and features a steady eighth-note accompaniment in the right hand and a more complex pattern in the left hand.

DEVILSHOOF.

Devilshoof's first line of music. The vocal line is in common time and begins with the lyrics "my jealous fear; a ri - val's rage— I neither". The piano accompaniment continues with the same *p* (piano) marking and rhythmic patterns.

QUEEN. (*Aside to DEVILSHOOF.*

Queen's second line of music. The vocal line is in common time and begins with the lyrics "fear, I neither fear nor seek to calm. Re -". The piano accompaniment continues with the same *p* (piano) marking and rhythmic patterns.

Devilshoof's second line of music. The vocal line is in common time and begins with the lyrics "venge is the wounded bosom's balm. That jew el with which thou hast". The piano accompaniment continues with the same *p* (piano) marking and rhythmic patterns.

dared to deck thy fore-doom'd neck, answer me— where didst thou

DEVILSHOOF. QUEEN.  
 get it? where! 'Twas en-trust-ed to my care. This ve-ry

*Sva.*

night, on this ve-ry spot, thy soul for once its fears for-

*Sva.*

-got, a drunk-en gal-liard who cross'd thy way be-came thy

*Sva.*

DEVILSHOOF.  
 prey. Fiend-born! 'twere vain to fly the glance of her



search - - ing eye.

QUEEN.  
Down on thy knees, the gem re - store, e'en in thy shame a - maz'd,

or long years of sin shall deplore the storm which thou hast

DEVILSHOOF. (*Aside.*)  
rais'd. (It best might be the prize to restore, much as I seem a -

- maz'd, or here - af - ter..... I may deplore the



(Kneeling and presenting the medallion to the QUEEN.) QUEEN.

storm which I have rais'd:) Queen I o - bey. 'Tis ....

This system contains the vocal line for the Queen and the piano accompaniment. The vocal line begins with a fermata over the first measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *pp* and *f*.

..... the wi - sest thing thymiscreant heart could do.

(Takes medallion)

This system continues the Queen's dialogue. The vocal line has a fermata over the first measure. The piano accompaniment includes a *pp* dynamic marking and a *f* dynamic marking. The system concludes with the instruction "(Takes medallion)".

DEVILSHOOF. (Aside.)

(Who from my grasp such prize could wring the do - ing it may

This system shows the beginning of Devilshoof's aside. The vocal line starts with a fermata. The piano accompaniment features a *cres.* (crescendo) marking.

*f* QUEEN. DEVILSHOOF.

rue.) De - part, and join the rest. I will

This system contains the Queen's second line of dialogue. The vocal line begins with a fermata. The piano accompaniment includes a *f* dynamic marking.

(Aside.)

do thy high be - nest. *f* The

This system continues Devilshoof's aside. The vocal line has a fermata. The piano accompaniment includes a *f* dynamic marking.

Now de - part, and join the rest,  
 wrongs we forgive not, and can - not for - get, will vengeance more sharply whet, the

*f p p f p.*

now de - part and join the  
 wrongs we for - give not, and can - not for - get, will vengeance more sharp - ly

*f p p*

rest. the wrongs we forgive not, and can - not forget will vengeance more sharp - ly  
 whet, the wrongs we forgive not, and can - not forget will vengeance more sharply

*cres. f p p fp*

whet, the wrongs we forgive not, and can - not forget will vengeance more sharp - ly  
 whet, the wrongs we forgive not, and can - not forget will vengeance more sharply

*f p p*

*piu mosso.* *fpz.*

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

*piu mosso.* *fpz.*

*cres.* *fpz.*

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

whet, yes, will our vengeance sharp-ly whet, will vengeance sharp-ly

*cres.* *fpz.*

whet.....

whet, will ven - geance more sharp - ly whet, ..... will

*f* *cres.* *f*

*Exeunt the QUEEN and DEVILSHOOF at separate sides.*

..... Be - gone!

sharp - ly whet. *segue when scene changes.*

*rall.*



## COME WITH THE GIPSY BRIDE.

### Song with Chorus.

N. B. If sung without the Chorus, the small notes in the Accompaniment should be played as a substitute for the voices.

(Behind the Scenes.)

ARLINE and Sopranos.

In the gipsy's life you read.... the life that all would like to lead,....

Altos and Tenors.

In the gipsy's life you read.... the life that all would like to lead,....

Basses.

*f*

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead,

*Allegretto.*

*f*

(Enter ARLINE, in a fanciful dress, followed by a troop of Gipsies. She has a tamborine in her hand.)

*f*

\* On the Stage, the first and the last eight bars of Chorus are sung without Accompaniment.



ARLINE

Come.... with the gip - sy bride,... .. and re - pair..... to the fair,

where... .. the ma - zy dance..... will the hours en - trance.

Come . with the gip - sy bride,..... and re - pair..... to the fair,

Come.... with the gip - sy bride,..... and re - pair.... .. to the fair,

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance..... will the hours en - trance.

## ARLINE

*pp*

Come with the gip - sy bride, where . . souls as light pre - side, . . . . life can give nothing be-

- yond one heart. . . . you know to be fond, wealth with its hoards cannot buy . . the

peace content can supply, . . . . wealth with its hoards cannot buy the peace content can sup-

- ply, . . . and rank in its halls can - not find . . the calm of a hap - py

mind, and rank in its halls can - not find the calm of a hap - py mind.

*rallent. a piacere.**colla voce.**rall.**p*

*a tempo.*

Come... with the gip - sy bride,... .. and re - pair..... to the fair,

where... .. the ma - zy dance..... will the hours en - trance.

*f* Come... with the gip - sy bride,..... and re - pair..... to the fair,

*f* Come... with the gip - sy bride,..... and re - pair..... to the fair,

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance..... will the hours en - trance.

ARLINE.

Love is the first thing to clasp, but if... .. he es- capes your grasp,

friendship will then be at hand in the young..... rogue's place to

stand, hope will then be noth- ing loath..... to

point out the way to both, hope will then be noth- ing

loath..... to point out the way to both.....



Come... with the gip - sy bride, ... .. and re - pair.... .. to the fair,

This system contains the first line of the song. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

where... .. the ma - zy dance..... will the hours en - trance.

This system contains the second line of the song. It continues the vocal line and piano accompaniment from the first system.

Come... with the gip - sy bride,..... and re - pair..... to the fair,

Come... with the gip - sy bride,..... and re - pair..... to the fair,

This system contains the third and fourth lines of the song. The lyrics are repeated. The piano accompaniment includes a dynamic marking of *f* (forte).

*f*

This system contains the piano accompaniment for the third and fourth lines of the song, starting with a dynamic marking of *f*.

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance..... will the hours en - trance.

This system contains the fifth and sixth lines of the song. The lyrics are repeated. The piano accompaniment continues.

This system contains the piano accompaniment for the fifth and sixth lines of the song.

*a tempo*  
*ff*  
 In the gipsy's life you read.... the life that all would like to lead,.....

*ff*  
 In the gipsy's life you read.... the life that all would like to lead,.....

*ff*

*a tempo.*  
*ff*

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

*rall.*

*ff Allegretto.*

(Exit ARLINE, followed by the tribe of Gipsies.)

SCENE THIRD.—A Grand Fair in the public Platz e. Presburg. On one side a large hotel over which is inscribed "The Hall of Justice." Various groups of Gentry, Soldiers, Citizens, and Peasantry cover the stage. Booths are seen in various parts, Rope Dancers, Showmen, Waxwork, a Quack Doctor, Exhibition, &c., &c., are dispersed here and there. Flags hung out of the windows, and ringing of bells, enliven the scene.

## MARCH.

(When the Scene changes.)

*Allegro moderato e marziale.*

**A**

ff

ff

*tr*

*mf*

*tr*

*tr*

*cres.*

*f*

*ff*

ff

**B** *Molto marcato.*

ff

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, with some chords marked with a 'B'.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *sf* (sforzando) and various rhythmic patterns.

Third system of musical notation, featuring a *sf* marking and a 'V' marking above the staff, possibly indicating a vibrato or a specific performance instruction.

Fourth system of musical notation, showing a 'V' marking and a 'B' marking, continuing the melodic and harmonic development.

Fifth system of musical notation, characterized by a dense texture of sixteenth notes in the treble clef and a more rhythmic bass line.

Sixth system of musical notation, featuring a *sf* marking and a 'V' marking, with a complex interplay of notes in both staves.

Seventh system of musical notation, concluding the page with a final system of notes and rests.



The first system of music consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with chords and moving lines. The key signature has two sharps (F# and C#).

The second system continues the piece with similar rhythmic patterns and harmonic support between the two staves.

The third system features a dynamic marking of *ff* (fortissimo) and includes some trills in the right hand. The piece concludes with a double bar line.

D.C. from A to B, then the following.

The fourth system begins with a double bar line and a repeat sign. It features a complex, fast-moving right-hand part with many sixteenth notes and a steady left-hand accompaniment.

The fifth system continues the intricate texture of the fourth system, with the right hand playing a series of ascending and descending runs.

The sixth system concludes the piece with a final flourish in the right hand and a sustained chord in the left hand. The key signature remains two sharps.

(Segue Fair Scene.)

# LIFE ITSELF IS AT THE BEST.

The Fair Scene.

"Bohemian Girl." By M. W. BALFE.

*Allegro.*  
*f*

The first system of the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The music is in G major and begins with a forte dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment.

The second system of the piano introduction, continuing the rhythmic accompaniment from the first system.

*f Soprano and Contralto.*  
Life it - self is at the best one scene in

*f Tenor.*  
Life it - self is at the best one scene in

The first system of the vocal introduction and piano accompaniment. It includes staves for Soprano and Contralto, Tenor, and the piano accompaniment. The lyrics are: "Life it - self is at the best one scene in".

mask of fol - ly drest, and there is no

mask of fol - ly drest, and there is no

The second system of the vocal introduction and piano accompaniment. It includes staves for Soprano and Contralto, Tenor, and the piano accompaniment. The lyrics are: "mask of fol - ly drest, and there is no".

part of its wild ca - reer but you will meet with

part of its wild ca - reer but you will meet with

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and a more active treble line with many beamed eighth notes.

here, and there is no part of its wild ca -

here, and there is no part of its wild ca -

The second system continues the musical score with two vocal staves and two piano accompaniment staves. The vocal lines end with a dash, indicating a continuation of the phrase. The piano accompaniment maintains its rhythmic pattern.

- reer but you will meet with here!

- reer but you will meet with here!

The third system concludes the musical score with two vocal staves and two piano accompaniment staves. The vocal lines end with an exclamation point. The piano accompaniment concludes with a final chord.

To these symbols of life your voices swell, vive la masque, et vive la ba-ga-telle,

vive la masque, vive la masque, vive la masque, et vive la ba-ga-telle.

*ff* Life it - self is at the best one scene in

*ff* Life it - self is at the best one scene in

*ff* Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is



at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

The first system consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves.

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The second system continues with three vocal staves and two piano accompaniment staves. The lyrics are repeated across the three vocal staves.

here, you'll find it here, you'll find it here! .....

here, you'll find it here, you'll find it here! .....

here, you'll find it here, you'll find it here! .....

The third system concludes with three vocal staves and two piano accompaniment staves. The lyrics are repeated across the three vocal staves, ending with an ellipsis.

.....

.....

.....

(Quack Doctor's Horn; numbers rush towards him.)

\* *Allegro assai.*

*f*

*Allegro assai.*

*pp*

A movement is perceived at the further end of the plats, which is followed by the entrance of a double party of men Gipsies, headed by DEVILSHOOF and THADDEUS, who force a passage down the centre of the stage, which they occupy; they then open their ranks, when another file of female Gipsies, headed by their QUEEN and ARLINE, pass between them. FLORESTEIN and citizens are seen watching them with great curiosity.

*cres.*

*f*

• These 11 bars are now omitted in performance.

# FROM THE VALLEYS AND HILLS.

Quartet.\*

"Bohemian Girl." M. W. BALFE

*soito voce*

ARLINE.

From the val - - leys and hills where the sweet - - est buds grow

QUEEN.

From the val - - leys and hills where the sweet - - est buds grow

THADDEUS.

From the val - - leys and hills where the sweet - - est buds grow

DEVILSHOOF.

From the val - - leys and hills where the sweet - - est buds grow

*Allegro assai.*

and are wa - - ter'd by rills which are pur - - est that flow..

and are wa - - ter'd by rills which are pur - - est that flow..

and are wa - - ter'd by rills which are pur - - est that flow..

and are wa - - ter'd by rills which are pur - - est that flow..

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,

come we, come we, come we, come..... we, yes,



*Tempo Imo*

from the val - - leys and hills where the sweet - - est buds grow

*p*

from the val - leys and hills where the sweet - est buds grow

*p*

*Tempo Imo.*

*p*

and are wa - - ter'd by rills which are pur - - est that flow

and are wa - ter'd by rills which are pur - est that flow..

come we, come we, come we, come we, come we, come we

come we, come we, come we, come we, come we, come we,

*p* *p* *f* *p*

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

come..... we, come,..... come.....

.....

.....

.....

.....

**CHORUS.**

In the gipsy's life you read..... the

In the gipsy's life you read..... the

In the gipsy's life you read..... the

life that all would like to lead, in the

life that all would like to lead, in the

life that all would like to lead, in the

*8va.*

*ff*

gipsy's life you read..... the life that all would

gipsy's life you read..... the life that all would

gipsy's life you read..... the life that all would

like to lead.

like to lead.

like to lead.

*dim.*

*During this, the body of Gipsies have been enacting characteristic Dances, when ARLINE, carrying a flower basket in her hand, glides round to the assembled company and sings.*

*Allegro ma non troppo.*

*pp*

ARLINE.

*(To a lady.)*

Sir knight and la - dy, list - en ! That bright eye seems to glist - en

as if his trusted tale did o'er thy sense prevail !

*(To another, pointing to her heart.)*

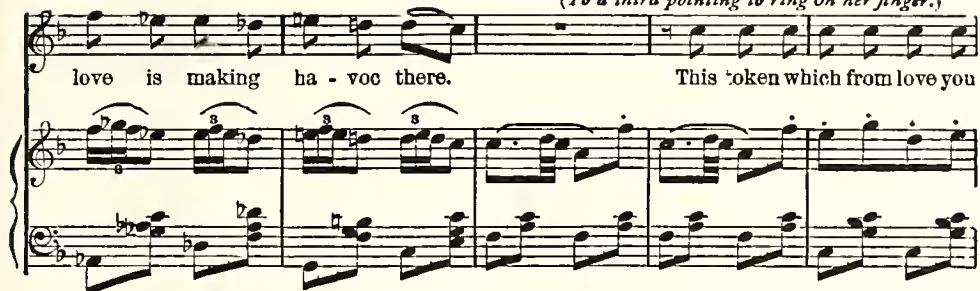
Pret - ty maid - en, pray, take care, take care,

love is ma - king ha - voc there,



(To a third pointing to ring on her finger.)

love is making ha - voc there. This token which from love you



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'love is making ha - voc there.' followed by 'This token which from love you'. The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line with chords and moving lines.

bor - row, the prelude is of ma - ny a sor - - row,



The second system continues the vocal line with the lyrics 'bor - row, the prelude is of ma - ny a sor - - row,'. The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand.

There are those have liv'd to know,




The third system shows the vocal line with the lyrics 'There are those have liv'd to know,'. The piano accompaniment features a more active right-hand melody with frequent triplets and a steady bass line.

there are those have liv'd to know, the gip - sy's words are true,



The fourth system continues the vocal line with the lyrics 'there are those have liv'd to know, the gip - sy's words are true,'. The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the right hand.

the gip-sy's words are true.



The fifth system concludes the vocal line with the lyrics 'the gip-sy's words are true.' The piano accompaniment ends with a final cadence in the right hand.

CHORUS. (As the dance of the Gipsies continues.)

*ff*

Life it - self is at the best one scene in

Life it - self is at the best one scene in

Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -  
 drest, and there is no part of its wild ca -  
 drest, and there is no part of its wild ca -

- reer but you will meet with here, and there  
 - reer but you will meet with here, and there  
 - reer but you will meet with here, and there

is no part in its wild ca - reer but you will  
 is no part in its wild ca - reer but you will  
 is no part in its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

The first system consists of three vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "meet with here, you'll find it".

here, you'll find it here, you'll find it here! .....

here, you'll find it here, you'll find it here! .....

here, you'll find it here, you'll find it here! .....

The second system continues the vocal and piano parts. The lyrics are: "here, you'll find it here, you'll find it here! .....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

.....

.....

.....

The third system shows the continuation of the piano accompaniment. The vocal lines are mostly rests, indicated by dotted lines. The piano part continues with the same rhythmic pattern.



(At the end of the dance and chorus, COUNT ARNHEIM and some Officers of State enter; his hair has become grey, his step is slow, and his appearance is that of sorrow. He is accosted by FLORESTEIN.)

FLO. My dear uncle, it delights me to see you amongst us, and here is a little gipsy girl that would delight you still more, (*aside*), if you had my blood in your veins: she's positively a charming creature.

COUNT. I have lost the taste of joy, and the sight of youth and beauty recalls to my memory that treasure of both, my loved and lost ARLINE.

(He gazes attentively at ARLINE, sighs heavily, then exits with his retinue into the Hall of Justice.)

FLO. (*To a party of his friends*.) It's no use restraining me—I'm positively smitten. (*Breaks from them and goes up to ARLINE*.) Fair creature, your manner has enchanted me, and I would fain take a lesson from you.

ARLINE. Of politeness, sir? By all means. To begin, then: whenever you address a lady, take your hat off.

FLO. Very smart (*with a titter*), 'pon my word, very smart. Your naïveté only increases the feelings of admiration and devotion which a too susceptible heart—

ARLINE. (*Bursting out laughing*.) Ha! ha! ha!

FLO. Your indifference will drive me to despair.

ARLINE. Will it really!

FLO. Do not mock me, but pity my too susceptible nature, and let me print one kiss upon—

(Here ARLINE gives him a violent slap on the face, the QUEEN, who has gone up the stage with THADDEUS, now brings him on one side and points out the situation of ARLINE and FLORESTEIN—he is about to rush upon FLORESTEIN just as ARLINE has slapped his face—on receiving it, he turns round and finds himself between the two, and both are laughing in his face.)

QUEEN. (*Eyeing FLORESTEIN*.) It is the very person from whom they stole the trinkets. (*Taking the medallion from her bosom*.) This too is his, and now my project thrives (*FLORESTEIN turns up the stage to join his party, and the QUEEN crosses to ARLINE*.) You have acted well your part, and thus your Queen rewards you. (*Places the medallion around her neck*) Forget not the hand that gave it.

ARLINE. (*Kneeling, and kissing the QUEEN'S hand*.) Let this bespeak my gratitude.

QUEEN. And now let our tribe depart.

## GIPSY MARCH.

The first system of the musical score for 'Gipsy March' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte dynamic marking 'f' and features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and eighth notes.

The second system of the musical score continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, with the upper staff showing melodic development and the lower staff providing harmonic support.

The third system of the musical score concludes the piece. It features a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff, ending with a double bar line.



(The Gipsies are all about to march off, THADDEUS and ARLINE bringing up in the rear of the body; when FLORESTEIN, who, with his friends, has been watching their departure, perceives his medallion on the neck of ARLINE—he breaks through the crowd, and stops her—she and THADDEUS come forward.)

FLORESTEIN. Though you treated me so lightly some moments past, you will not do so now. That medallion is mine, my friends here recognize it.

ALL. We do, we do. (Here DEVILSHOOF is seen to steal off.)

FLOR. And I accuse you of having stolen it.  
ARLINE. Stolen! It was this instant given me by our Queen, and she is here to verify my words. (ARLINE runs about looking everywhere for the QUEEN.)

FLOR. That's an everyday sort of subterfuge. (To the crowd.) Worthy people and friends, that medallion on her neck belongs to me, and I accuse her or her accomplices of having robbed me.

## SHAME! SHAME! LET US KNOW THE RIGHT.

Chorus.

*Sopranos and Contraltos.* *ff* (CHORUS of populace surrounding ARLINE.)

Shame! shame!

*Tenors.* *ff*

Shame! shame!

*Basses.* *ff*

*Allegro vivace.*

*f* *ff*

let us know the right, and shame on the gull - ty one a - light!

let us know the right, and shame on the gull - ty one a - light!

*f pp*

*p* THAD. (*Rushing before ARLINE to shield her.*)

He who a hand on her would lay, through my

*pp*

heart must force his way.

Tear them a - sunder, but still pro -

Tear them a - sunder, but still pro -

*cres.*

To

- tect un - til they can prove what they sus - pect!

- tect un - til they can prove what they sus - pect!

(FLORESTEIN, who has, during this movement, entered the "Hall of Justice," is now seen returning, followed by a strong guard, who file off on each side of the steps.)

*cres.*

all who their be - lief have lent, Heav'n can at-

*8va*

*cres.*

FLOR. (To CAPTAIN OF GUARD,

- test I'm in - no - cent. There stands the culprit,

*8va*

*f*

*p*

*pointing to ARLINE.)*

on you I call; con-duct her a - way to the hall!

*p*



CAPTAIN.

CHORUS. *and.*

To the hall!

To the hall!

(ARLINE looks at him with great contempt; the Gipsies, perceiving her danger, range themselves around her. THADDEUS breaks from those who are holding him, and rushes up to her. FLORESTEIN has got behind the CAPTAIN OF THE GUARD, who gives orders for his soldiers to seize ARLINE, upon which the Gipsies draw their daggers, a conflict ensues, in which the Guard maintains possession of ARLINE, a body of the Populace re-seize THADDEUS, and the Gipsies are routed.)

THADDEUS.

Free me, or else the law up -

FLORESTEIN.

They who would brave the law a -

CAPTAIN.

They who would brave the law a -

*Sopranos and Contraltos. (People.)*

They who would brave the law a -

*Tenors. (Gipsies.)*

Why should we fear the law or

*Basses. (Guards.)*

They who would brave the law a -

*Sva*

ARLINE.

I'm in - no - cent'

THADDEUS.

on your head you draw!

FLORESTEIN.

- gainst them - selves but draw! to the hall! to the hall. to the

CAPTAIN.

- gainst them - selves but draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

all the arms you draw! to the hall, to the hall, to the

- gainst them - selves but draw! to the hall, to the hall, to the

8va

*poco piu mosso.*

FLORESTEIN.

hall, to the hall!..... yes a - way, a - way,.....

CAPTAIN.

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - way, a - -

to the hall, a - - way, a - -

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment, including a grand staff with treble and bass clefs. The lyrics are: "to the hall, a - - way, a - -" on the first line, "to the hall, a - - way, a - -" on the second line, "to the hall, a - way, a - -" on the third line, and "to the hall, a - - way, a - -" on the fourth line.

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way. a - -

- way, to the hall, a - - way, a - -

The second system of the musical score continues with five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "- way, to the hall, a - - way, a - -" on the first line, "- way, to the hall, a - - way, a - -" on the second line, "- way, to the hall, a - - way. a - -" on the third line, and "- way, to the hall, a - - way, a - -" on the fourth line.



- way, to the hall a - way, a - way a - way, to the hall a - way, a - way, a - way. a - way, to the hall a - way, a - way, a - way, a -

- way, a - way!... .. way, a - way! .. way, a - way!... .. way, a - way!... ..

*f*

(ARLINE is conducted by a file of the Guard, led by the CAPTAIN, and preceded by FLORESTEIN and his party, into the "Hall of Justice,"—the people follow in a mass, while THADDEUS is detained by those who first seized him; and as ARLINE is going up the steps, the figure of the QUEEN is seen, in an attitude of triumph over her rival's fall.



SCENE IV.—Interior of COUNT ARNHEIM'S apartment in the Hall of Justice—a view of the last Scene visible through one of the windows at the back. A full-length portrait of ARLINE, as she was in the First Act, hangs on the wall—state chairs, &c.—an elevation or dais on the side.

## THE HEART BOW'D DOWN.

Recitative and Air.

*Larghetto cantabile.*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a piano (*pp*) dynamic marking. The upper staff contains a melodic line with a series of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

*dolce.*

The second system of musical notation continues the piece. It features a *dolce* (sweet) dynamic marking. The melodic line in the upper staff is characterized by smooth, flowing phrases, and the accompaniment in the lower staff maintains a steady, rhythmic pattern.

The third system of musical notation shows further development of the musical themes. The upper staff continues with its melodic line, and the lower staff accompaniment remains consistent in style and rhythm.

The fourth system of musical notation includes a *rall.* (rallentando) dynamic marking. The tempo of the music slows down, which is reflected in the wider intervals and more spacious feel of the notes in both the upper and lower staves.

The fifth system of musical notation continues the piece with a similar melodic and accompanimental structure. The upper staff features a melodic line with some grace notes, and the lower staff provides a steady accompaniment.

The sixth system of musical notation shows the continuation of the musical themes. The upper staff has a melodic line with some slurs, and the lower staff accompaniment remains consistent.

The seventh and final system of musical notation on this page concludes the piece. It features a melodic line in the upper staff and a final accompaniment in the lower staff, ending with a clear cadence.

rall.

Cadenza a piacere.

tr  
cres.

(COUNT ARNHEIM enters, thoughtful and dejected, he contemplates ARLINE'S portrait, and wipes a tear from his eye.)

COUNT.

What'e'r the scenes the present hour calls forth before.... the sight, they lose their

splen-dor when com-par'd with scenes of past.... de-light!

1. The heart bow'd down by weight of woe, to weak - est hopes will  
 2. The mind will, in its worst despair, still pon - der o'er the

cling, to thought and im - pulse while they flow, that  
 past, on mo - ments of de - light that were too

can no com - fort bring, that can, that can no com - fort  
 beau - ti - ful..... to last, that were too beau - ti - ful, too beau - ti - ful to

*rall.*  
*stringendo.*  
*colla parte.*

bring; with those ex - cit - ing scenes will blend, o'er  
 last; to long de - part - ed years ex - tend its

*pp*

con espressione di dolore.

pleas - ure's path - way thrown; but mem - 'ry is the  
vi - sions with... them flown; for mem - 'ry is the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "pleas - ure's path - way thrown; but mem - 'ry is the vi - sions with... them flown; for mem - 'ry is the". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

on - ly friend that grief can call its own, that  
on - ly friend that grief can call its own, that

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The lyrics are: "on - ly friend that grief can call its own, that on - ly friend that grief can call its own, that". The piano accompaniment continues with the same rhythmic pattern, including a piano (*p*) dynamic marking.

grief can call its own,.... that grief can call its  
grief can call its own,.... that grief can call its

*stringendo.* *f*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The lyrics are: "grief can call its own,.... that grief can call its grief can call its own,.... that grief can call its". The piano accompaniment includes the instruction *stringendo.* and a forte (*f*) dynamic marking.

OWN.  
OWN.

*f*

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The lyrics are: "OWN. OWN.". The piano accompaniment includes a forte (*f*) dynamic marking and features a triplet of eighth notes in the right hand.



(At the end of the song, a confused noise is heard outside, when the CAPTAIN OF GUARD enters.)

**CAPTAIN.** A robbery has been committed, and the accused is now in the hall awaiting the pleasure of your lordship, as chief magistrate of the city, for examination.

**COUNT.** Bring the parties before me.

(The CAPTAIN arranges the magisterial chair, bows and retires.)

Any thing to arouse me from those distracting thoughts, though the sole happiness I now enjoy is in the recollection of my long-lost child.

(Seats himself, when the doors are violently opened, and a mob of Citizens, Guards, and Gentry, enter.

FLORESTEIN is in the midst of them, who instantly rushes up to the COUNT.)

**FLORESTEIN.** It is your lordship's nephew,—I, who have been robbed!

**COUNT.** Some folly of yours is for ever compromising my name and that of your family.

**FLO.** But I am in this instance the victim—I have been robbed, and there stands the culprit.

(Pointing to ARLINE, standing in the centre, pale and with dishevelled hair, but still haughty in her demeanor.)

**COUNT.** (Aside.) 'Tis she I saw but now in the public square. That girl, so young, so beautiful, commit a robbery? Impossible!

**FLO.** She stole this medallion belonging to me—we found it upon her.

**COUNT.** (Addressing ARLINE.) Can this be true?

**ARLINE.** Looking contemptuously at FLORESTEIN and turning with dignity to the COUNT.) Heaven knows I am innocent, and if your lordship knew my heart, you would not deem me guilty.

**COUNT.** Her words sink deep into my breast. Childless myself, I fain would spare the child of another. (To FLORESTEIN.) What proofs have you of this?

**FLO.** (Pointing to his friends.) My witnesses are here, who all can swear they saw it on her neck.

**ALL.** We can.

**COUNT.** Still does my mind misgive me. (To ARLINE, in a kind tone.) My wish is to establish your innocence—explain this matter to me, and without fear.

**ARLINE.** The medallion was given to me by the Queen of the tribe to which I belong—How it came into her possession, I know not. But a light breaks in upon me—I see it all—I chanced to incur her displeasure, and to revenge herself upon me, she has laid for me this shameful snare, into which I have innocently fallen, and of which I have become the victim.

(Hiding her face in her hands, and weeping.)

**COUNT.** (With a struggle) I believe your tale, and from my heart I pity the inexperience which has led to the ruin of one who seems above the grade of those she herds with—but in the fulfilment of duty, I must compromise the feelings of nature, and I am forced to deliver you into the hands of Justice.

**ARLINE.** (To the COUNT.) To you my earthly, to Him my heavenly judge, I re-assert my innocence. I may be accused, but will not be degraded, and from the infamy with which I am unjustly threatened, thus I free myself.

(She draws a dagger from beneath her scarf, and is about to stab herself, when COUNT ARNHEIM rushes forward, seizes her arm, and wrests the dagger from her.)

## HOLD! HOLD!

### Finale to Act II.

COUNT. *ad. lib.*

Hold, hold! we cannot give the

life we take, nor re - u - nite the heart we break, nor re - u - nite the

*a tempo.* (Taking the hand of ARLINE,

heart we break! What visions

*marcato.*

Detailed description: This system contains the first two measures of the musical score. The vocal line (soprano) has lyrics 'heart we break!' and 'What visions'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The tempo is marked 'a tempo.' and the dynamics include 'marcato.'

and suddenly seeing the wound on her arm.)

what visions round me rise, and cloud with the mists of the

Detailed description: This system contains the next two measures. The vocal line continues with 'what visions round me rise, and cloud with the mists of the'. The piano accompaniment maintains the eighth-note texture. The tempo remains 'a tempo.'

past mine eyes! that mark! those fea- tures! and thy youth,

*cres.* *f*

Detailed description: This system contains the next two measures. The vocal line has lyrics 'past mine eyes! that mark! those fea- tures! and thy youth,'. The piano accompaniment shows a crescendo ('cres.') and a fortissimo ('f') dynamic. The tempo is still 'a tempo.'

(Dragging ARLINE forward and in great agitation.)

my ve - ry life hangs on thy truth; how came that ma. k ! how came that

*f*

Detailed description: This system contains the next two measures. The vocal line has lyrics 'my ve - ry life hangs on thy truth; how came that ma. k ! how came that'. The piano accompaniment is marked fortissimo ('f') and shows signs of agitation with more complex chordal textures. The tempo is still 'a tempo.'

mark!

*fp* *p*

Detailed description: This system contains the final two measures. The vocal line has the word 'mark!'. The piano accompaniment features fortissimo ('fp') and piano ('p') dynamics. The tempo is still 'a tempo.'

(ARLINE tries to recollect the words of THADDEUS.)

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats. The music consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

ARLINE.

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "Ere on my". The piano accompaniment continues with the same rhythmic pattern as the first system.

Ere on my.

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "head my sixth sun had its radiance shed, a wild deer who had". The piano accompaniment remains consistent.

head my sixth sun had its radiance shed, a wild deer who had

(Almost forgetting.)

Vocal line and piano accompaniment for the fourth system. The vocal line begins with the lyrics "lain at bay, pursued by hunters, cross'd my way, a wild deer". The piano accompaniment continues.

lain at bay, pursued by hunters, cross'd my way, a wild deer

(Recollects again and smiles.)

Vocal line and piano accompaniment for the fifth system. The vocal line continues with the lyrics "cross'd my way, my tender form by his antler gored, an humble". The piano accompaniment concludes the piece.

cross'd my way, my tender form by his antler gored, an humble

youth to my home, to my home re-stor'd. The

tale he but this day confess'd, and is near at

hand to re-late the rest, to re-late the rest.

(Here a tumult is heard, and THADDEUS, having escaped from those who confined him, breaks into the room, and rushes into the arms of ARLINE. The COUNT, on seeing him, reels back. A general excitement prevails.)

COUNT.  
With the force of

ARLINE. (Approaching the COUNT and pointing to THADDEUS, who starts on on beholding him.)

fear and hope my feelings have to cope! 'Tis he... the dan-ger



brav'd, 'tis he my life who saved, my life who saved.

COUNT. (*Clasping ARLINE in his arms.*)

Mine own, my long lost child! oh, seek not

to con - trol this frantic joy, this

wild de - li - rium of my soul, bound in a father's

arms, and pil - low'd on his breast; bid

all . . . . . those wild a - larms that as - sail'd thy feel - ings

rest! mine own, my long lost child! oh, seek not

to con - trol the frantic joy, this

wild de - li - rium of my soul, this wild delirium of . . . . . my

soul, this wild del i - rium of my soul, of my soul. Speak, ARLINE.

(COUNT clasps ARLINE to his heart—kisses her hood, hands, hair, and shedding tears of joy. ARLINE bewildered, starts from the COUNT and runs to THADDEUS.)

speak, this shaken frame,.... this doubt, this tor - ture, see..... my  
*marcato.*

hopes, my ve-ry life,..... my fame de - pend on thee!  
*f*

THADDEUS. (*Pointing to COUNT ARNHEIM with deep emotion. Aside.*)

Dear as thou long hast been, dear as thou long wilt be,  
*Meno mosso. pp*

mourn'd as this passing scene will be thro' life to me, tho' this  
*p*

heart, and none o - ther like mine can a - dore thee, yet thou art not de-  
*stringendo. (Aloud.)*  
*stringendo. f*

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -

ARLINE. (*Staggers, and then rushes into COUNT'S arms.*)  
*Andante mosso.*

Oh Heav'n! Prais-ed be.... the will of Hea - ven, whose

THADDEUS (*Hides his face in his hands, much moved.*)

fore..... thee! Though from... this bosom riv - en, That

FLORESTEIN.

Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose

COUNT.

Oh, Heav'n! Prais-ed be the will of Hea - ven,

DEVILSHOOF. (*Suddenly emerging from the crowd, and dragging THADDEUS away.*)

All's o'er! Bet-ter to go now ere driv - en,

Sopranos and Contraltos.

Oh, Heav'n!

Tenors.

Oh, Heav'n . Prais - ed,

Basses.

Oh, Heav'n! Prais-ed be the will of Hea - ven,

*Andante mosso.*



light ..... o'er me smil - ed, and whose boun - ty has giv - en a  
 THADDEUS.  
 heart ..... is be - guil - ed, The be - reave - ment hath giv - en the  
 whose pure light up - on me smil - ed, and whose bounty thus hath giv - en  
 than for ev - er be re - vil - ed, for hea'vn's bounty thus hath giv - en  
 prais - ed be the  
 whose pure light up - on them smil - ed, and whose bounty thus hath giv - en

fa - ther his child, prais - ed be ..... the will of Hea - ven, whose  
 fa - ther his child, ... Though from ..... this bosom riv - en, that  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,  
 to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,  
 Prais - ed be Heav'n,  
 will of Hea - ven, prais - ed be  
 to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

light o'er me smil-ed, and whose boun - ty has giv - en a  
 heart is be - guil-ed, the be - reave - ment hath giv - en the  
 prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en  
 than for ev - er be re - vil - ed, for Heav'n's boun-ty thus hath giv - en  
 prais'd be Heav'n, prais-ed be Heav'n,  
 Heav'n, Heav'n thus hath giv - en  
 prais-ed be the will of Hea-ven, and whose boun - ty thus hath giv - en

father, a father his child,..... a fa - ther his  
 father, the father his child,..... the fa - ther his  
 to a fa-ther fond his child! yes, prais - ed be the will of Hea-ven,  
 to a fa-ther fond his child! yes, bet - ter to go now ere driv - en  
 prais'd be Hea-ven, prais - ed, prais - ed be the will of Hea - ven,  
 to a fa-ther fond his child! yes, prais - ed be the will of Hea-ven,  
*cres.* *cen.* *do.*

child,..... a fa - ther his child!

child,..... a fa - ther his child!

who hath giv - en to a fa - ther fond his child!

than for ev - er, than for ev - er be re - vil'd! better be off at

who hath giv - en to a fa - ther fond his child!

who hath giv - en to a fa - ther fond his child!

THADDEUS & FLORESTEIN.

prais - ed be Heav'n,                      prais - ed be Heav'n,

prais - ed be Heav'n,                      prais - ed be Heav'n,

prais - ed be Heav'n,                      prais - ed be Heav'n,

once                      than remain to be re - vil'd,                      re - vil'd,

prais - ed be Heav'n,                      prais - ed be Heav'n,

prais - ed be Heav'n,                      prais - ed be Heav'n,



who hath giv - en to a fa -

who hath giv - en to a fa - ther,....

who hath giv - en to a fa - ther fond his  
bet - ter go at once than here re - main, than

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

*8va*

*Piu mosso.* *Stringendo.*

ther fond his child! prais -

to a fa - ther fond his child! prais -

child, prais - ed be Hea - - ven! prais - ed be

here re - main to be re - vil'd! bet - ter to

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

*8va*  
*Piu mosso.* *Stringendo sempre.*



ed be  
 ed be  
 Heav'n, prais - ed be Heav'n, be  
 go at once, to go at  
 Heav'n prais - ed be Heav'n, be  
 Heav'n prais - ed be Heav'n, be

*Sua*

Heav'n, prais - ed  
 Heav'n, prais - ed  
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,  
 once, bet - ter to go at once than be  
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,  
 Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,

*Sua*

ARLINE.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

THADDEUS.

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

FLORESTEIN.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

re . . vil'd, come, come, come, come, come, come, come, come!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

*Sua*

*decres.*

*p* *cres.* *f* *ff*

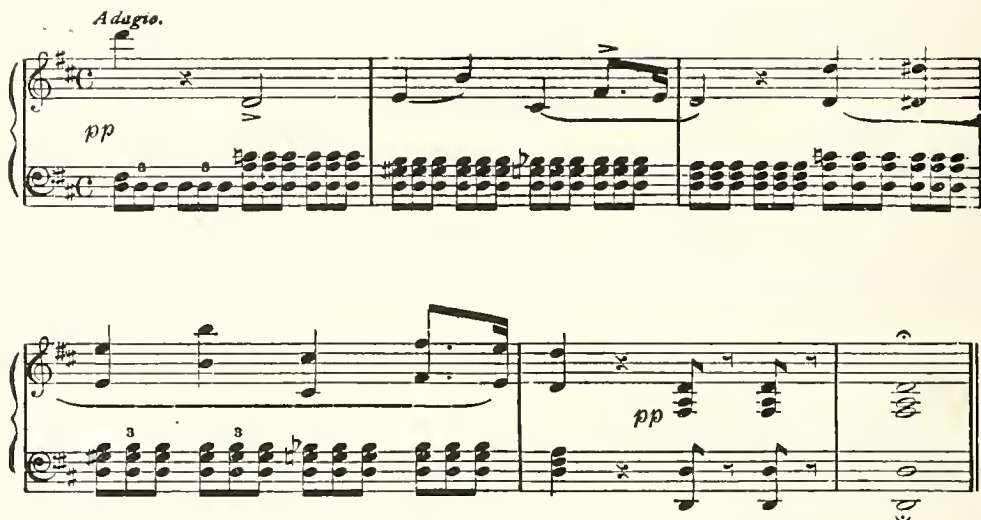
END OF ACT II

# ACT III.

*A splendid Saloon, in the Castle of COUNT ARNHEIM, a large window-door at the back opening on the Park. On the side, the door of a small Cabinet, doors at the back leading into spacious Galleries.*

## INTRODUCTION.

The musical score is written for piano and consists of eight systems of music. The first system begins with a forte (*ff*) dynamic. The second system includes the tempo marking *Andantino.* and the dynamic *dolce.* The third system continues the melodic and harmonic development. The fourth system features a *rall.* (rallentando) marking, followed by a *f* (forte) dynamic. The fifth system includes a *p* (piano) dynamic and the instruction *a tempo.* The sixth system is marked *accel.* (accelerando). The seventh system concludes with the instruction *Cadenza a piacere,* indicating a cadenza section. The score is written in a key signature of one sharp (F#) and a common time signature (C).



*Enter ARLINE, elegantly dressed for a Ball.*

ARLINE. The past appears to me but a dream from which I have at length aroused me. Yet my heart recalls enough to convince me it was all reality. When I think of the wandering life I led, my memory will revert to him who in every trial preserved its honor, who twice restored me to a father's arms, and at length to a father's home.

COUNT ARNHEIM *enters with FLORESTEIN*—ARLINE *runs into his arms.*

COUNT. Every moment you leave me is a moment of unhappiness. I am jealous of whatever divides us, short as may be the interval. On a night of so much joy, when so many friends are to assemble and participate in your father's delight, let me intercede for one you have too much cause to be angry with.

ARLINE. (*Averting her head.*) The very sight of him disturbs me. (*To the COUNT.*) The wishes of my dear father I would cheerfully comply with, but the repugnance I cannot overcome.

FLORESTEIN. (*Falling on his knee.*) Fair cousin, let me plead my own cause, and express the—aw—sorrow I really feel at having for an instant believed it possible—in fact, I never in reality—

(*Enter a Servant.*)

What the devil do you want at such a critical part of one's conversation?

[*Servant crosses to the COUNT.*

SERVANT. The castle is filling with guests who inquire for your lordship. [*Exit.*

COUNT. (*To ARLINE.*) Let us hasten to meet them and afford me the joy of making you known to all.

ARLINE. Allow me but time to fortify myself for a ceremony I am a stranger to, and I will follow you.

FLORESTEIN. That is but reasonable, uncle—I will live in hopes of my cousin's forgiveness, which can alone restore me—peace—of mind. (*Aside.*) I shall positively expire if I don't lead off the first quadrille with her.

[*Exeunt COUNT and FLORESTEIN.*

ARLINE. I am once more left to my thoughts, and all the deep regrets that accompany them. Nothing can drive the recollection of THADDEUS from my mind, and the lonely life I led, was to me far happier than the constrained one now I pass; and the graceful dress of the gipsy girl becomes me more than all this gaudy apparel of nobles. (*Going round the room to see if any one is watching.*) Now no eye beholds me, I may at least indulge in a remembrance of the past.

(*melodramatic music.*)

(*Goes to the Cabinet and brings out her gipsies dress.*) The sight of this recalls the memory of happy days, and of him who made them happy.

[*As she is contemplating the dress, the window at the back suddenly opens, and DEVILSHOOF springs into the apartment.*]

ARLINE. (*Screaming.*) Ah! what seek you here with me?

DEVILSHOOF. Hush! fear not; but be silent. I come to ask you to rejoin our tribe—we have never ceased to feel the loss of one liked more than all the rest.

ARLINE. Impossible! Leave me, I pray, and let me forget we have ever been acquainted.

DEVILSHOOF. I have brought with me one who has undoubtedly, greater powers of persuasion than I can pretend to.

[*Here THADDEUS appears at the window; enters the room, and ARLINE, unable to restrain her feelings, rushes into his arms.*]

THADDEUS. In the midst of so much luxury, so much wealth and grandeur, I thought you had forgotten me.

ARLINE. Forgotten you! (*Pointing to the gipsy's dress.*) Had I nothing else to remind me of you, this would always speak to me of you. Forgotten you?

THADDEUS. The scenes in which you now move, may drive from your memory every trace of the past, and I only come to ask—to hope—that you will sometimes think upon me.

[*DEVILSHOOF goes up to the window, on the lookout*



MELODRAMATIC MUSIC.

Played when Arline takes out her Gipsy Dress.

*Allegro moderato.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and ends with a fortissimo (*sf*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring several triplet markings (indicated by a '3' over a group of notes) and slurs.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a piano (*pp*) dynamic and includes triplet markings and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a dense texture of chords and slurs.

ARLINE.—The sight of this recalls the memory of happy days, &c,

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), representing the vocal line. It features triplet markings and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a piano accompaniment with chords and slurs.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature, featuring a piano accompaniment with chords and slurs. A crescendo (*cres.*) marking is present in the lower staff.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a diminuendo (*dim.*) dynamic and ends with a pianissimo (*pp*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a piano accompaniment with chords and slurs. A stage direction, *(Enter DEVILSHOOF.)*, is written above the upper staff.

# Air.—THEN YOU'LL REMEMBER ME.

*Andante cantabile, dolce.*

The first system of the piano introduction features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music is marked *Andante cantabile, dolce* and begins with a piano (*p*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes.

*cres.*

The second system continues the piano introduction, marked *cres.* (crescendo). The melodic line in the right hand becomes more active, leading to a *rall.* (rallentando) section at the end of the system.

**THADDEUS.**

*pp*

When o - ther lips and o - ther hearts their tales of love shall

*p tempo.*

The vocal entry for Thaddeus begins with a piano (*pp*) dynamic. The lyrics are: "When o - ther lips and o - ther hearts their tales of love shall". The piano accompaniment is marked *p tempo.* and features a rhythmic pattern of eighth notes in the right hand and a steady accompaniment in the left hand.

tell in language whose ex - cess im - parts the pow'r they feel so

The vocal line continues with the lyrics: "tell in language whose ex - cess im - parts the pow'r they feel so". The piano accompaniment continues with the same rhythmic pattern.

well: there may per - haps in such a . . . scene some

The vocal line concludes with the lyrics: "well: there may per - haps in such a . . . scene some". The piano accompaniment continues with the same rhythmic pattern.

re - col - lec - tion be of days that have as

hap - py been, and you'll re - mem - ber me,..... and you'll re -

- mem-ber, you'll re - mem - ber me!

When coldness or de -

- ceit shall slight the beau - ty now they prize, and deem it but a

fa - ded light which burns within your eyes; when

hol - low hearts shall wear a mask, 'twill break your own.... to

see: In such a moment I but ask that you'll re - mem - ber

me,..... that you'll re - mem - ber, you'll re - mem ber me.

*cres.*



(At the end of the song, ARLINE goes up to THADDEUS, and with great emphasis, says:)

ARLINE. Whatever may be our future lot, nothing should persuade you that I can ever cease to think of, ever cease to love you.

THADDEUS (Overjoyed.) My heart is overpowered

with happiness:—yet, alas! 'tis but of short duration, for I must leave you now forever.

ARLINE. Oh, no, no! say not so! I cannot live without you.

THADDEUS. And will you then forsake your home, your kindred, all! and follow me?

### Trio.—THROUGH THE WORLD WILT THOU FLY.

THADDEUS (to ARLINE.)

*Legato.*

Through the world wilt thou fly, ... love, from the

world with me, ... wilt thou for-tune's frowns de-fy,

ARLINE (to THADDEUS.)

love, as I will for thee! Through the world I would

fly ... love, from the world with thee, ... could I  
From the world wilt thou fly, from the world with me,

hush a father's sigh, love, that would heave for me,  
 wilt fly from the world with me, wilt fly, fly, love, with  
 DEVILSHOOF. (*Coming forward. To THADDEUS.*)  
 Come, come,

through the world I would fly, from the world with thee,  
 me? Come, my love, come, fly with me,  
 all the world hi-ther fly,.... now, come a-way with me,  
 f p *cres*

ah yes, for  
 come, wilt thou for-tune's frowns de-fly,.... love, as I will, as I will, love, for  
 ..... ne-ver let a lo-ver's sigh... ru-in bring on thee, ru in bring on

thee; could I  
 thee? come a -  
 thee! come a - way, come a - way, come a - way, come a - way, come a -

*p*  
*f*  
*pp*  
*cres.*

hush, could I hush a la - ther's sigh  
 - way, come a - way, come fly, love, with me,  
 DEVILSHOOF. (*going towards the window.*)  
 - way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -

*f*  
*cres.*

that would heave, that would heave, that would heave for me,  
 come a - way, come a - way, come fly, love, with me,  
 - way, come a - way, come a - way, come a - way, come, come, come a - way,

*p*  
*pp*



*\* f* ah,..... yes,..... that would heave, my love,.....  
*smorzando. pp*  
 come, come..... fly, fly, love, fly, love,.....  
*f smorzando. pp*  
 come, come, come, come, come a - way,.....  
*Adagio.*

..... for me!  
 ..... with me!  
 ..... a - way! A moment  
*DEVILSHOOF. (Still looking out.)*  
*pp)*

more and your doom is cast! The hopes that were brightest, the  
*ARLINE. (Aside.)*

dreams of the past, in the fulness of promise re - cede, and

• These ten bars are sung on the stage without accompaniment.



ARLINE. (Pointing to cabinet.)

ren - der the pros - pect dark in - deed.

En - ter

Escape is hopeless!

here, where de - tec - tion we need not fear, where de -

- tec - - tion we need not fear.....

*ff* Through the world I would fly,.... love, from the world with thee.....

*ff* Through the world wilt thou fly,.... love, from the world with me, .....

*f* All the world hither fly,.... now, come a - way with me, .....

.... could I hush a father's sigh that would heave for me, that would  
 ..... wilt thou for-tune's frowns de-fy, ... as I will for thee, as I  
 ..... ne-ver let a lo-ver's sigh.. ru-in bring on thee, ru-in

heave for me, for me, for  
 will for thee, for thee, for  
 bring on thee, on thee, on

me, yes, ... for ... me!  
 thee, yes, ... for ... thee?  
 thee, come, ..... a way!

THADDEUS has barely time to take refuge in the cabinet, and DEVILSHOOF to escape by the window, when the great doors are thrown open, and a brilliant assemblage enters, led by COUNT ARNHEIM, FLORESTEIN, &c., COUNT takes ARLINE'S hand

and presents her to the company.  
 COUNT. Welcome, welcome all—share with me all the joy I feel while I present my loved and long lost daughter.

## FINALE.

*Allegretto.*

*f*

*p*

*pp cres.*

*cres.*

### CHORUS.

*Soprano and Contralto.*

Welcome the pres - ent oh ponder not on the days de - part - ed now,

*Tenor.*

Welcome the pres - ent oh ponder not on the days de - part - ed now,

*Bass.*

*pp dolce.*



welcome the present, oh ponder not on the days de - part-ed now,

welcome the present, oh ponder not on the days de - parted now,

welcome the present, oh ponder not on the days de - parted now,

*pp*

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from pleasure's brow;

*cres.*

never mind Time nor what he has done, if he the present will smile up - on.

*p* never mind Time nor what he has done, if he the present will smile up - on.

*p* never mind Time nor what he has done, if he the present will smile up - on.

*pp*



FLORESTEIN. (Seeing the gipsy dress on a chair and taking it up.)

This garment is not fit to grace, at such a

The first system of the musical score for Florestein. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

mo - ment, such a place; and 'twere

The second system of the musical score. The vocal line continues with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern.

(Pointing to the cabinet.)

best to hide the prize in this re - cess from his lord-ship's

The third system of the musical score. The vocal line continues with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern.

ARLINE. (Whose attention has been riveted on the cabinet and seeing FLORESTEIN go near it.)

eyes. That room and its treasure be - long to me, and from

The first system of the musical score for Arline. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

all in - tru - ders.. must sa-cred be.

rall. *a tempo.* *p*

The second system of the musical score for Arline. The vocal line continues with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a similar rhythmic pattern. The system includes dynamic markings: *rall.* above the first measure, *a tempo.* above the fifth measure, and *p* below the fifth measure.

Welcome the pres - ent, oh ponder not on the days de - part - ed now,  
 Welcome the pres - ent, oh ponder not on the days de - part - ed now,  
 Welcome the pres - ent, oh ponder not on the days de - part - ed now,

welcome the present, oh ponder not on the days de - part - ed now.  
 welcome the present, oh ponder not on the days de - part - ed now.  
 welcome the present, oh ponder not on the days de - part - ed now.

*(A confused murmur is heard at the back of the stage.)*  
 What sound breaks in upon the ear, checking young joy's career?  
 What sound breaks in upon the ear, checking young joy's career?  
 What sound breaks in upon the ear, checking young joy's career?

*cres.*

QUEEN. (*closely veiled, enters the apartment and goes up to COUNT ARNHEIM.*)

Heed the warning voice, wail, and not re-joice, the foe to thy

*pp*

This block contains the first line of music. It features a vocal line in G major with a key signature of one flat and a 3/4 time signature. The lyrics are "Heed the warning voice, wail, and not re-joice, the foe to thy". Below the vocal line is a piano accompaniment starting with a piano (*pp*) dynamic. The piano part consists of chords and arpeggiated figures in both hands.

(*She lets her veil fall, and discovers the* QUEEN  
COUNT. OF THE GIPSIES.)

rest is one thou lov'st best. Who, and what art thou? let me know,  
RECIT.

This block contains the second line of music. The vocal line begins with the lyrics "rest is one thou lov'st best. Who, and what art thou? let me know," followed by a recitative section marked "RECIT." in C major. The piano accompaniment continues with chords and arpeggiated figures.

QUEEN.  
whom dost thou deem my foe? Think not my warning wild, 'tis thy refund  
*a tempo.*

This block contains the third line of music. The vocal line starts with "QUEEN." followed by the lyrics "whom dost thou deem my foe? Think not my warning wild, 'tis thy refund". The piano accompaniment includes a section marked "a tempo." with a change in the piano part's texture.

child! she loves a youth of the tribe I sway, and braves the world's re- proof:

This block contains the fourth line of music. The vocal line has the lyrics "child! she loves a youth of the tribe I sway, and braves the world's re- proof:". The piano accompaniment continues with chords and arpeggiated figures.

list to the words I say, he is now conceal'd beneath thy roof!

This block contains the fifth and final line of music. The vocal line has the lyrics "list to the words I say, he is now conceal'd beneath thy roof!". The piano accompaniment concludes with a final chord and arpeggiated figures.

QUEEN.

Musical notation for Queen's vocal line, including a treble clef, a key signature of one flat, and a series of notes with rests.

COUNT.

Thy faith I be-grudge, o - pen the door, and thy-self be judge

Musical notation for Count's vocal line, including a bass clef and notes.

Base wretch, thou li - est!

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs, including dynamic markings like *f*.

(COUNT rushing to the door of the cabinet, which  
ARLINE in vain opposes.)

ARLINE.

Musical notation for Arline's vocal line, including a treble clef and notes.

Thrown thus a - cross thy path,

Musical notation for Arline's vocal line, including a bass clef and notes.

Stand not a - cross my path!

brave not a father's

*Allegro.*

Piano accompaniment for the second system, including a grand staff with treble and bass clefs, dynamic markings like *p*, and a tempo marking of *Allegro*.

Musical notation for Arline's vocal line, including a treble clef and notes.

let me abide thy wrath, thy wrath.

Musical notation for Arline's vocal line, including a bass clef and notes.

wrath! brave not a father's wrath!

Piano accompaniment for the third system, including a grand staff with treble and bass clefs, dynamic markings like *p*, and a tempo marking of *Allegro*.

(The COUNT pushes ARLINE aside, opens the door, and THADDEUS appears—the COUNT reels back, and every one seems panic-struck.)

Piano accompaniment for the fourth system, including a grand staff with treble and bass clefs, dynamic markings like *pp*, and a tempo marking of *Allegro*. The system ends with the word *Segue.*



# THOUGH EVERY HOPE BE FLED.

Quintet with Chorus.

*Andantino con moto.*

THADDEUS. (To ARLINE.)

Though ev-ry hope be fled which seem'd so

(Arpa.)  
*p*

bright, which seem'd so bright be - fore, ..... the vengeance I would

scorn to dread, which they on me can pour, which they on

me can pour, can pour, CHORUS. (To ARLINE.)

To shame and feel-ing

*f* *p*

though hope be fled, for ev-er  
 dead, to feel - ing dead, now hopeless to de - plore,.....

fled, which seem'd so  
 the thunder bursting on my head had not sur - pris'd me

bright, which seem'd so bright be - fore, which seem'd so  
 more, had not sur - pris'd, sur - pris'd me

ARLINE. (*Horror stricken on seeing the QUEEN.*)

To all but vengeance dead, she stands mine  
 bright, which seem'd so bright, the ven - geance  
 more, to

eyes, she stands mine eyes be - fore,..... its thunders wait - ing

I would scorn, yes, I would scorn, the

feel - - - ing dead, to feeling dead,

on my head, in all her hate to pour, in all her

ven - geance, yes, I would scorn, which they ou me can

now hope - less to de - plore, now hope - less

hate to pour, to pour,

pour, on me can pour, yes, I would

to de - - plore, now hope-less to de -

ARLINE.

in all her

QUEEN. (*Maliciously eyeing ARLINE.*)

All o - ther feel - ings dead, re - venge can hope, revenge can hope re -

THADDEUS.

scorn the ven - - geance which on

FLORESTEIN. (*To ARLINE.*)

And this is why she said, I must not touch, I must not touch the

COUNT.

- plore, to feeling dead, to feeling dead,

hate vengeance to pour,

- store,..... its thunders on her dar - ing head I

me, yes, they can pour, which they on

door,..... it clear - ly would have been ill - bred, for

'twere hopeless now, yes, to de - plore,



to all but ven - geance dead, she stands in  
 on - ly live to pour, I on ly  
 me can pour, which they on me can  
 ri - vals are a bore, for ri - vals  
 'twere hope-less now, the thunder had not sur -

eyes be - fore, be - fore, yes,  
 live to pour, to pour, yes,  
 pour, on.... me can pour, tho' hope, yes,  
 are a bore, a bore, a great bore,  
 - pris'd, sur - pris'd me more, great pow - er!

to all but vengeance dead, she stands mine eyes, she stands mine eyes before,....

all oth-er feel-ings dead, re-venge can hope, revenge can hope re-store,....

tho' ev-'ry hope be fled, which seem'd so bright, which seem'd so bright be-fore,....

and this is why she said I must not touch, I must not touch the door,....

to shame and feeling dead, now hope-less, hope-less, hopeless to de-plore, ...

CHORUS.

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

At length to feel-ing dead, her sor-row we de-plore, yes, we de-plore,....

its thunders waiting on my head she on - ly lives to pour,

its thunders on her da - ring head I on - ly live to pour,

the vengeance I would scorn to dread, which they on me can pour,

it - clearly would have been ill - bred, for ri - vals are a bore,

the thunder bursting on my head had not surprised me more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

the thunder bursting on our head had not surprised us more,

*ff*  
 she on - ly lives, she lives to pour,  
*ff*  
 I on - ly live to pour, to pour,  
*ff*  
 which they on me can pour, can pour,.....  
*ff*  
 for ri - vals are a bore, a bore,.....  
*ff*  
 had not surpris'd, sur - pris'd me more,  
*ff*  
 had not surpris'd sur pris'd us more,  
*ff*  
 had not surpris'd, sur - pris'd us more,.....  
*ff*  
 had not surpris'd, sur - pris'd us more,  
*cres* *con* *do*  
*p*



*Poco più mosso.*

she on - ly lives, she lives to pour, its thunders

I on - ly live, I.... live to pour, its thunders

which they on me can pour, can pour, the vengeance

for ri - vals are a bore, a bore, it clear - ly

had not sur - pris'd, sur - pris'd me more, the thunder

had not sur - pris'd, sur - pris'd us more,

had not sur - pris'd, sur - pris'd us more,

had not sur - pris'd, sur - pris'd us more,

*p*

wait - ing, wait - ing on my head, in all her hate to pour, in all her hate to  
 on her da - ring head to pour, its thunders on her da - ring head I live to  
 I would scorn, yes, I would scorn, which they on me can pour, which they on me can  
 would have been, have been ill - bred, for ri - vals are a bore, yes, ri - vals are a  
 burst - ing, bursting on my head, had not surpris'd, had not surpris'd, surpris'd me

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "wait - ing, wait - ing on my head, in all her hate to pour, in all her hate to on her da - ring head to pour, its thunders on her da - ring head I live to I would scorn, yes, I would scorn, which they on me can pour, which they on me can would have been, have been ill - bred, for ri - vals are a bore, yes, ri - vals are a burst - ing, bursting on my head, had not surpris'd, had not surpris'd, surpris'd me". The piano accompaniment features a series of chords that increase in volume, marked with *cres.* and *f*.

pour, its thun - ders wait - ing, wait - ing on my head, in all her hate to  
 pour, its thun - ders on her da - ring head to pour, its thunders on her  
 pour, the ven - geance I would scorn, yes I would scorn, which they on me can  
 bore, it clear - ly would have been, have been ill - bred, for ri - vals are a  
 more, the thun - der burst - ing, bursting on my head, had not surpris'd, had

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "pour, its thun - ders wait - ing, wait - ing on my head, in all her hate to pour, its thun - ders on her da - ring head to pour, its thunders on her pour, the ven - geance I would scorn, yes I would scorn, which they on me can bore, it clear - ly would have been, have been ill - bred, for ri - vals are a more, the thun - der burst - ing, bursting on my head, had not surpris'd, had". The piano accompaniment features a series of chords that increase in volume, marked with *pp* and *p*.

pour, in all her hate to pour, in all her hate, in all her  
 daring head I live to pour, I live to pour, I live to  
 pour, which they on me can pour, which they can pour, which they can  
 bore, yes, ri - vals are a bore, they are a bore, they are a  
 not surpris'd, surpris'd me more, sur - pris'd me more, sur - pris'd me  
 surpris'd, surpris'd, surpris'd us  
 surpris'd, surpris'd, surpris'd us  
 surpris'd, surpris'd, surpris'd us

*cres.* *f* *f*

hate to pour, to..... pour.

pour, I live to..... pour.

pour, which they can..... pour.

bore, they are a..... bore.

more, sur - pris'd me..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

more, sur - pris'd us..... more.

*Segue.*

*Allegro vivace.* COUNT. (Advancing to THADDEUS.)

Leave the place thy pol-lut-ing step hath



cross'd, de - part, or thou art

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "cross'd, de - part, or thou art". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

THADDEUS. (*Casting a sorrowful look on ARLINE as he is about to go.*)  
 lost! To threats I should contemn, for thy dearsake I

The second system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "lost! To threats I should contemn, for thy dearsake I". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

ARLINE. (*Summoning resolution.*)  
 yield. The burst - ing tor - rent I will stem, and

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "yield. The burst - ing tor - rent I will stem, and". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

(*She takes THADDEUS by the hand and goes to the COUNT, then turns to the countess and says,*)  
 him I live for shield. Break not the on - ly tie, the on - ly

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "him I live for shield. Break not the on - ly tie, the on - ly". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

tie that bids my heart, my heart re - joice, for

The fifth system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "tie that bids my heart, my heart re - joice, for". The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature and features a steady, rhythmic accompaniment.

(With energy.)

whom con - tent - ed I would die, the husband of my

COUNT. (*Rushing between them and drawing his sword.*

*ad lib. energico.*

To THADDEUS.)

choice, the husband of my choice. De - part, ere my thirs - ty

wea - pon stains these walls with the blood of thy re - creant

RECIT. (*To ARLINE.*)

veins! False thing! be - lov'd too long, too

well, brave not the madness thou cans't not quell.

QUEEN. (*Seizing THADDEUS by the arm.*)

First system of music. The vocal line (treble clef) contains the lyrics: "List' to the warn - ing voice, who calls thee! fly from the pe - ril which enthralls thee!". The piano accompaniment (grand staff) consists of chords in the right hand and single notes in the left hand.

(*Darting a furious look at ARLINE as she passes her.*)  
*Lento assai.*

Second system of music. The vocal line (treble clef) contains the lyrics: "Weep rivers! weep rivers! for a - ges pine! he shall never, ne - ver be". The piano accompaniment (grand staff) features a more active texture with chords and moving lines. Dynamics include *p* and *pp*. The instruction *col canto.* is written below the piano part.

(*As the QUEEN is dragging THADDEUS towards the window, ARLINE stops him.*)  
ARLINE. (*To the assembly.*)

Third system of music. The vocal line (treble clef) contains the lyrics: "thine. Your par - don, if I seek with my fa - ther a - lone to". The piano accompaniment (grand staff) is mostly silent, with only a few notes in the left hand.

(*Exeunt every one at the large doors each side of the windows, which close upon them— the QUEEN is seen to pass out of the window.*)  
*Allegro.*

Fourth system of music. The vocal line (treble clef) contains the word "speak.". The piano accompaniment (grand staff) is highly active with rapid sixteenth-note patterns in both hands. Dynamics include *fp* and *p*.

Fifth system of music. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) continues with active patterns. The word *Segue.* is written at the end of the system.

# SEE, AT YOUR FEET A SUPPLIANT.

Scene.

ARLINE. (*Falling at the COUNT's feet.*)

*Larghetto con gran espress.*

See at your feet a sup - pliant one,

whose place should be ..... your heart— be - hold the on - ly

liv - ing thing to which she had to cling, who sav'd her life,

*cres.* *f* *p*

*deces.*

watch'd o'er her years, with all the fond-ness faith en - dears,

*deces.*

*p*

and her af-fec-tions won; rend not such ties..... a -



COUNT.

- part. Child! Ar - line! wilt thou †darest thou heap a staiu thine af - ter-

life will e'er weep on these hairs, by thee and sor-row

bleach'd, on this heart dis-hon-or.... never reach'd. What - e - v - er the

ARLINE. (*Rising and seeking*)

refuge in the arms of THADDEUS.)

danger, the ruin, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!

COUNT. (*With rage.*)

united! and would'st thou link my name in a chain of such dis-grace!

tempo primo.

my rank, my ve-ry blood de-fame with a blot no time can ef-face! The

*cres.*

child of my heart of my house the pride, an out-cast, an out-cast gip-sy's

*fp*

bride! the child of my heart, of my house the pride, an out-cast gip-sy's

*ritard.*

*f*

*ritard.*

*Poco piu mosso.* THADDEUS (*Breaking from her, and going up with great dignity to the COUNT.*)

bride! Proud lord, although this head proscib'd should

fall by the wea-pons thy wealth hath brib'd; al-tho' in reveal-ing the

name I bear, the home I shall see no more, the land which to thee in its

deep despair, the dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

bet - ter like them to die, and in honor'd earth to lie, than

(COUNT ARNHEIM and ARLINE betray symptoms of astonishment, yet great anxiety.)

hear un - re-sent-ed re-proaches like these. Start not, but lis - ten!

(Segue.)

# THE FAIR LAND OF POLAND.

Air

*Allegro marziale grandioso.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The music is in 2/4 time and begins with a forte (f) dynamic.

THADDEUS.

The first system of the vocal part begins with the name 'THADDEUS.' The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "When the fair land of Po - land was plough'd by the hoof of the". The piano accompaniment starts with a forte (f) dynamic and includes a piano (p) dynamic marking.

The second system continues the vocal and piano accompaniment. The lyrics are: "ruth - less in - va - der, when might with steel to the bo - som, and". The piano accompaniment includes a forte (f) dynamic marking.

The third system continues the vocal and piano accompaniment. The lyrics are: "flame to the roof, com - plet - ed her triumph o'er right; in that moment of danger when". The piano accompaniment includes a piano (p) dynamic marking.

The fourth system concludes the vocal and piano accompaniment. The lyrics are: "free - dom in - vok'd all the fet - ter - less sons of her pride, in a". The piano accompaniment includes a piano (p) dynamic marking.



pha - lanx as daunt - less as free - dom e'er yok'd, I fought and I bled by her

*poco meno.* *f*  
side. My birth is no - ble, un - stain'd my crest

as is thine own, let this at - test, my birth is no - ble, un -

*rall.* *Adagio assai.*  
- stain'd my crest as is thine own, as is thine own, let this at - test.

(Takes his commission from his bosom, and gives it to the COUNT, who stands fixed and bewildered.)

*Larghetto cantabile.*

*p e dolce.*

Pi - ty for one in child-hood torn from

kin - dred with whom she dwelt, rip - en'd in af - ter

years to love, the fond - est that heart hath felt, has

made..... me, thus far, faith re-new with out - laws chance first link'd me

to: as a foe.... on this head let your ha-tred be pil'd. but des-

- pise not one who hath so lov'd your child; as a foe.... on this head let your

ha-tred be pill'd but des - pise not one who hath so lov'd your child,.....

..... des - pise not one who hath so lov'd your child. The feuds of a

*cres.* *COUNT. (greatly moved)*  
*Poco piu mosso.*

na - - tiou's strife, the par - - ty storms of

life,..... should nev - er their sor - - rows in - part to the

calm - er scenes of the heart. By this hand ... let thine

(THADDEUS, moved to tears, is about to fall at the COUNT'S feet, who checks him.)

hold till the blood.... of its veins be cold. Not at

mine,.... be that homage paid at hers who the firm - est af - fection on

thee confers, who the firm - est af - fection on thee confers, who the

*rall. e piacere*  
firm - est af - fection on thee con - fers.

*p rall. e piacere.* *ff* (Segne.)



# LET NOT THE HEART.

Trio.

ARLINE.

Let not the heart for sor - rows grieve, with which the

THADDEUS.

Let not the heart for sor - rows grieve, with which the

COUNT.

bo - som hath ceas'd to.. heave, let us not think of the tem - pest

bo - som hath ceas'd to.. heave, let us not think of the tem - pest

past, if we reach the ha - ven at last, ..... let not the

past, if we reach the ha - ven at last, ..... let not the

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heart for sor - rows grieve, with which the bo - som hath ceas'd to

heave, if we reach the ha - ven, the ha - ven.... at last, if we

heave, if we reach the ha - ven, the ha - ven.... at last, if we

heave, if we reach the ha - ven, the ha - ven at last, if we

reach the ha - - - ven at last,..... the ha - - - ven at

reach the ha - - - ven at last,..... the ha - - - ven at

reach the ha - ven at last,..... the ha - - - ven at

\*  
last.  
last.

*f* *8va*

\* In performing the Opera these 8 bars are to be omitted.

\*  
last.  
last.

*f*

(During the trio, the wan figure of the QUEEN has been seen at the window in the back, and at the end of it, as THADDEUS is about to embrace ARLINE, the QUEEN, in a transport of rage, points him out to a Gipsy by her side, who is in the act of firing at him, when DEVILSHOOF, who has tracked their steps, averts the Gipsy's aim, and by a rapid movement turns the pistol towards the QUEEN—it goes off, and she falls.)

COUNT. Guard every portal—summon each guest and friend—  
And this festive scene suspend.

(Crowds of Nobles, Ladies, Guests, &c., pour in at each door.)

*Allegro pesante.*

*cres.*



*cres.*

*ff*

(Segue.)

## OH, WHAT FULL DELIGHT.

Final Air.

(ARLINE rushes into the arms of THADDEUS, and then passes over to the COUNT.)

*Allegro.*

*ff \**

ARLINE.

Oh, what full de - light thro' my bo - som thrills,

And a wild - er glow in my heart in - stils! .....

(Segue.)



oh, what full de - light though my bo - som thrills, and a wild - er

glow my heart..... in - stils! bliss un - felt, un - felt be - fore,

hope with - out, with - out al - loy, speaks with rap - tur'd, rap - tur'd toue,

*rall.* of my heart the joy! *tempo.* Ah!.....

Oh bliss, oh bliss un - felt, un - felt be - fore,

CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,

*colla voce.*

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

glow my heart,..... my heart.. in-

glow my heart in - stils !

glow my heart in - stils !

glow my heart in - stils !

*cres.* *ff*

- stils!

*p*

oh, what full de - light through my bo - - som

oh, what full de - light through my bo - - som

*piu mosso.*

*p*

*cres.*

thrills, and a wild - er glow in my heart in -

thrills, and a wild - er glow in my heart in -

*cres.*

- stils, bliss un - felt be - fore, hope with -

- stils, bliss un - felt be - fore, hope with -

*cres.*

out al - loy, with - - out al - - loy! . . . . .

out al - loy, with - - out al - - loy! . . . . .

ARLINE.

Ah! . . . . .

oh, what full de - light thro' my bo - som thrills,

*tempo primo.*

and a wild - er glow in my heart in - stils! . . . . .



oh, what full de - light      though my bo - som thrills,      and a wild - er

glow my heart..... iu - stils!      bliss un - felt, un - felt be - fore,

hope with - out, with - out al - loy,      speaks with rap - tur'd, rap - tur'd tone,

*rall.* of my heart the joy!      *tempo.* Ah!.....

Oh bliss, oh bliss un - felt, un - felt be - fore,

CHORUS.      Oh bliss, oh bliss un - felt, un - felt be - fore,

*colla voce.*

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

oh, what full de - light through my bo - som thrills and a wild - er

oh, what full de - light through my bo - som thrills, and a wild - er

glow my heart, ... my heart.. in -

glow my heart in - stils !

glow my heart in - stils !

glow my heart in - stils !

*cres.* *f*

- stils !

*f*

bliss un - felt be - fore, hope with - out al - loy, hope with -

bliss un - felt be - fore, hope with - out al - loy, hope with -

*f* *piu mosso.*

ah,..... bliss !

- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-

- out, yes, with-out al - loy, bliss un - felt be - fore, hope with-

*8va.*

oh,.....

- out al - loy, hope with - out, yes, with - out al -

- out al - loy hope with - out, yes, with - out al -

*8va.*

what, oh what de - light, oh what de - light,  
 - loy, oh what de - light, or what de - light,  
 - loy, oh what de - light, oh what de - light,

*Sua*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "what, oh what de - light, oh what de - light, - loy, oh what de - light, or what de - light, - loy, oh what de - light, oh what de - light,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present. A wavy line above the piano part is labeled *Sua*.

oh what..... de - light!  
 oh what de - light!  
 oh what de - light!

*Sua*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "oh what..... de - light!", "oh what de - light!", and "oh what de - light!". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is present. A wavy line above the piano part is labeled *Sua*.

*Sua*

The third system of the musical score consists of two piano accompaniment staves in bass clef. It continues the piano accompaniment from the previous systems. A dynamic marking of *f* is present. A wavy line above the piano part is labeled *Sua*.





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